



american fabrics number 43 summer 1958



DESIGNED BY PATULLO JO COPELAND



## outshine them all in twin-print nylon

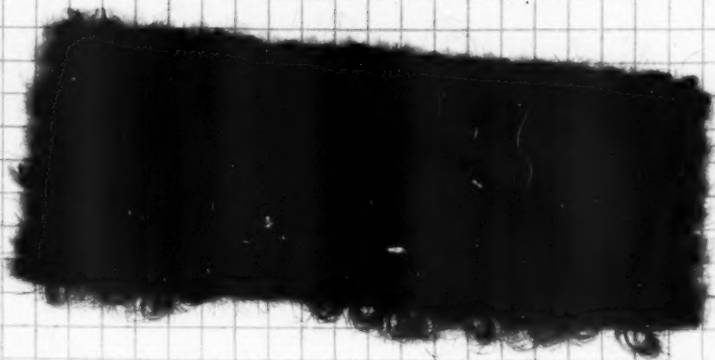
Two textures . . . nylon satin, nylon organza . . . both splashed with the same print. Fashion pairs them in one dazzling dress . . . for the brightest look of the season! Bright, did we say? So are you . . . for choosing nylon in the first place. Because today's nylon is prettier, stronger . . . *better* than ever. One reason: today, a good share of nylon yarn is the product of the only wholly unified plant, the most modern research facilities, the most exciting name in the industry: The Chemstrand Corporation.

### CHEMSTRAND® NYLON



Chemstrand makes only the yarn, America's finest mills and manufacturers do the rest. THE CHEMSTRAND CORPORATION, 350 Fifth Ave., N. Y. 1 • Plants: CHEMSTRAND® NYLON — Pensacola, Fla. • ACRYLAN® ACRYLIC FIBER — Decatur, Ala.





by Hockanum

In this new looped fabric by Hockanum we see a trend toward the introduction of precious fibers more with an eye to beauty than to ruggedness. This type of cloth is being adopted by the top stratum of coat and suit designers, to attract women who must constantly be tempted with an emotional reason for purchasing another coat; it fits ideally into the Paris-born trend toward bulkier styles, which opens the door for fabrics with the loft and rich hand which mohair adds.

## Nine New Directions in Fabrics

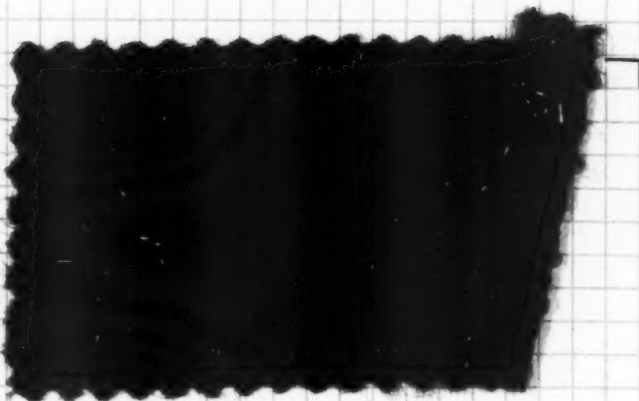
**A**

AMERICAN FABRICS

**F**

NEWS... in a BIG way... is the woolen industry's utilization of Mohair in conjunction with wool to achieve the loftier, looped look in all types of women's apparel. Here, for the first time, American Fabrics presents actual samples of several variations in weaving for your close study. Besides the two shown here, a third example is on the next page.

On This Page... Direction No. 1: Wool with Mohair



by Einiger

Another version of Wool with Mohair is this worsted herringbone in oxford and red, which gains surface interest through the introduction of red mohair boucle loops. Intended for suitings and sportswear, this fabric meets the demands of Fashion in the trend toward colorful, highly textured surfaces, but in a somewhat firmer finish to tailor easily and to needle well.



Direction # 2 **The Printed Lightweight Wool**

By the development of a special dyeing and printing method, sheer wools are moving in the direction of brilliant prints, which opens the doorway to a new and expanded market for this fabric. It is already being shown by the top couturieres, and will undoubtedly become a mass fabric fashion as women see how attractive the new lightweight wools become with a gay print design.

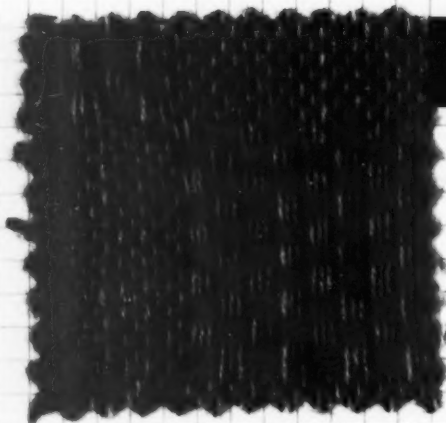
by Onondaga



Direction # 3 **The Knitted Look**

The new look of bulky woolens is enhanced by the use of muted heather tones, as exemplified in this bulk-knit cable stitch by Lawford. Sometimes used for the collar, a trim or even for the overall garment, it is particularly fashion-right when accentuated by the use of a woven or flatter-knit woolen fabric.

by Lawford Fabrics



Direction # 4 **The Airy, Hand-Woven Look**

This weave was derived from the baskets on the River Jhelum in which the natives display handwoven materials, fresh fruits and ladakhi tea. It is from this tea, which consists of a thousand different leaves and greens which grow on the mountains of Kashmir, that both the color and the name derive.

by Ria Herlinger



Direction # 5 **The Defined Print**

Defined prints on combed cotton grounds use as their design themes such inspiration as dahlias, zinnias and daisies. Colors are also more sharply delineated; in the range shown here, Ancient Madder tones are used for both ground and decorative colors.

by Wamsutta





Direction # 6

## Dimensional Textures

In this example, Galey & Lord points these new directions in a yarn-dyed, double-woven combed cotton: the importance of the iridescent look and the trend toward the knitted look. This cloth is mercerized and crease-resistant, which expands its use in Wash and Wear apparel.

by Galey and Lord

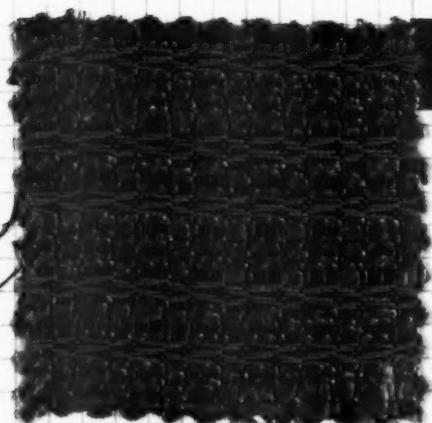


Direction # 7

## The Mauvy-Pink Color

Mauvey Pink is a new color direction. In this aster print, Crompton Richmond shows the blue-pink; the orange-pink which dominates the present season will be supplemented by this new pink at the top level. The fabric has a Cranston Dri-Smooth finish, and is dyed with Cibacron colors.

by Crompton-Richmond

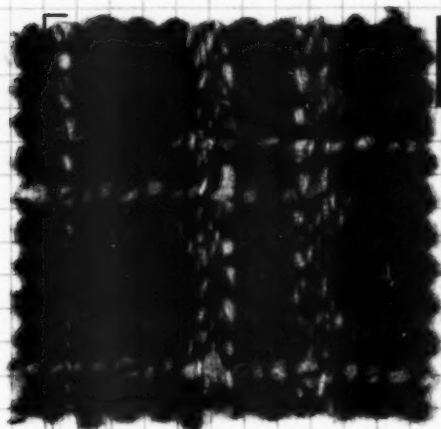


Direction # 8

## The Rayon-Cotton Blend

The blending of rayon with cotton, stemming from development work done by the major fiber companies, results in a subtle handwoven effect. Colors can be sharper, sheen is added: while yarn costs are reduced, by the mixture of rayon with cotton. This is a strong trend abroad, and is already making headway here.

by Shelton Looms



Direction # 9

## The Over-Sized Plaid

In another example of Wool-with-Mohair, this over-sized plaid uses an asymmetrical design; yet so well are the colors mixed that the allover effect is most pleasing. The thick-and-thin striated look gives movement to the pattern, and attains a color harmony despite the fact that it breaks the rules.

by Strong Hewat





## CONTENTS

DIRECTIONAL THINKING IN FABRICS	1	IF THE ALPACA COULD SEE ITSELF	60
Cora Carlyle covers the textile markets and shows examples pointing a brighter path for sales through the introduction of new thinking in weave, color, pattern and fiber blending.		Shelton Looms new Alpaca pile fabric is woven into striking new patterns, a refreshing new departure from the solid colors of traditional use.	
<b>WASH AND WEAR</b>	33 to 52	FABRICS OF THE FUTURE	61
Explaining the Six-Step Formula followed by Celanese to achieve fabrics which will meet the fashion demands of the market many months from now.		Explaining the Six-Step Formula followed by Celanese to achieve fabrics which will meet the fashion demands of the market many months from now.	
THE MAIN POINTS ABOUT WASH AND WEAR	34	NEW FINISH COMES DOWN TO EARTH	66
For the quick reader, a digest of the essence of this textile phenomenon.		Intensive testing of new Scotchgard stain-resistant finish indicates added sales appeal for woolens.	
STOP THE CONFUSION IN WASH AND WEAR	36	BRILLIANT COLORS THAT ARE FAST	68
Explaining why simplification and candid statement are needed to give Wash and Wear fuller impetus.		Ciba's new Cibacron dyes finally solve the problem of bright colors which are truly fast.	
TECHNICAL ASPECTS OF WASH AND WEAR	38	BUSINESS IS WHERE YOU CREATE IT	70
Beginning with a separation of natural and built-in Wash and Wear, a discussion of what makes a garment as well as a fabric true Wash and Wear.		An ingenious promotional idea opens a big market for nylon tarpaulins.	
SATISFACTORY FABRICS IN WASH AND WEAR	40, 45	MAN THE INCOMPLETE	72
Actual swatches of fabrics which meet the required tests before being made up into garments.		A philosophical discourse by Romano Guardini of Munich University, dwelling on the dangers of external technics and the need to solve today's dilemma.	
FACE TO FACE WITH THE CONSUMER	40-I to 40-IV	THE STORY OF KANEBO	73
Facts gleaned from a nationwide consumer survey. Brings out the 13 salient points which have to do with what the consumer knows, believes, likes and looks forward to in Wash and Wear.		An analysis of an important foreign textile combine, telling the story of Kanegafuchi Spinning Mills of Japan, 32 modern mills which start with raw materials at the level of natural growth or chemical synthesis, and furnish the world with some of the finest fabrics made of all major fibers.	
THE SHIRT INDUSTRY POLICES ITSELF	49	THOUGHTS OF A CREATIVE DESIGNER	93
The Association charts specific standards in content and manufacturing for members to follow when making shirts, pajamas and sportswear for men.		Peter Todd Mitchell explains how he derives inspiration for textile design and applies it to practical use.	
LENDING A HAND TO NATURE	53	ELEANOR LAMBERT: SUPER-SELLER OF FASHION	96
By the use of Dynel and a secret weaving process, Princeton duplicates the luxury of the rare long-haired seal for men's and women's outerwear.		Some interesting facts about a woman who is synonymous with American fashion; together with some data about her promotion of Silk.	
CAN WE USE MOTIVATIONAL RESEARCH?	54	DARING CONCEPTS IN FASHION DESIGN	98
Based on the experience in other major industries, we asked Dr. ERNEST DICHTER to point out ways in which sound Motivational Research might add to textile sales and minimize markdowns.		George Oka of Japan is a designer to watch for his courage and dash; two pages of his newest creations.	
HOWARD KETCHAM, noted color authority discusses the worth of Color Research to meet public demand with lower risk.			

Editor: Cora Carlyle. Board of Editors: Sam Cook Singer, Dr. George E. Linton, Howard Ketcham, Elizabeth Retivov, Vesta Shaffer, W. Lully, Nancy Niss. Art Director: Harry Hering. Photography Director: Peter Fink. Circulation Manager: Joyce Rogers. Production Manager: Richard Reck. Merchandising and Advertising Director: Joseph C. Stein. Publisher: William C. Segal.

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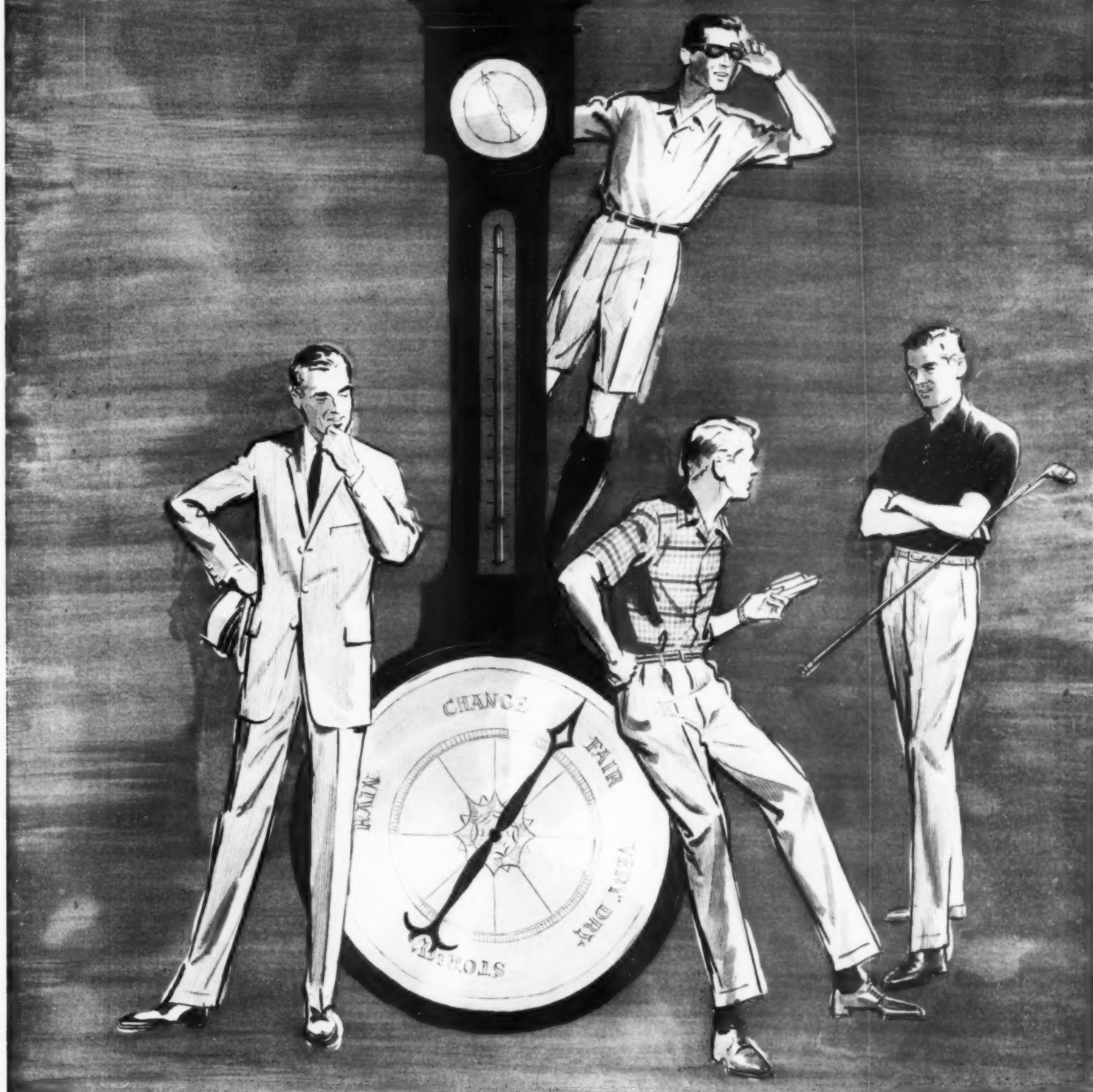
Galey & Lord  
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# SUN-TIME FORECAST



LEFT TO RIGHT: SUIT BY JOSEPH & FEISS. WALK SHORTS AND SLACKS BY WEBSTER COMPANY. SLACKS BY DAY'S TAILORED CLOTHING

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Men's fashion news in a fine  
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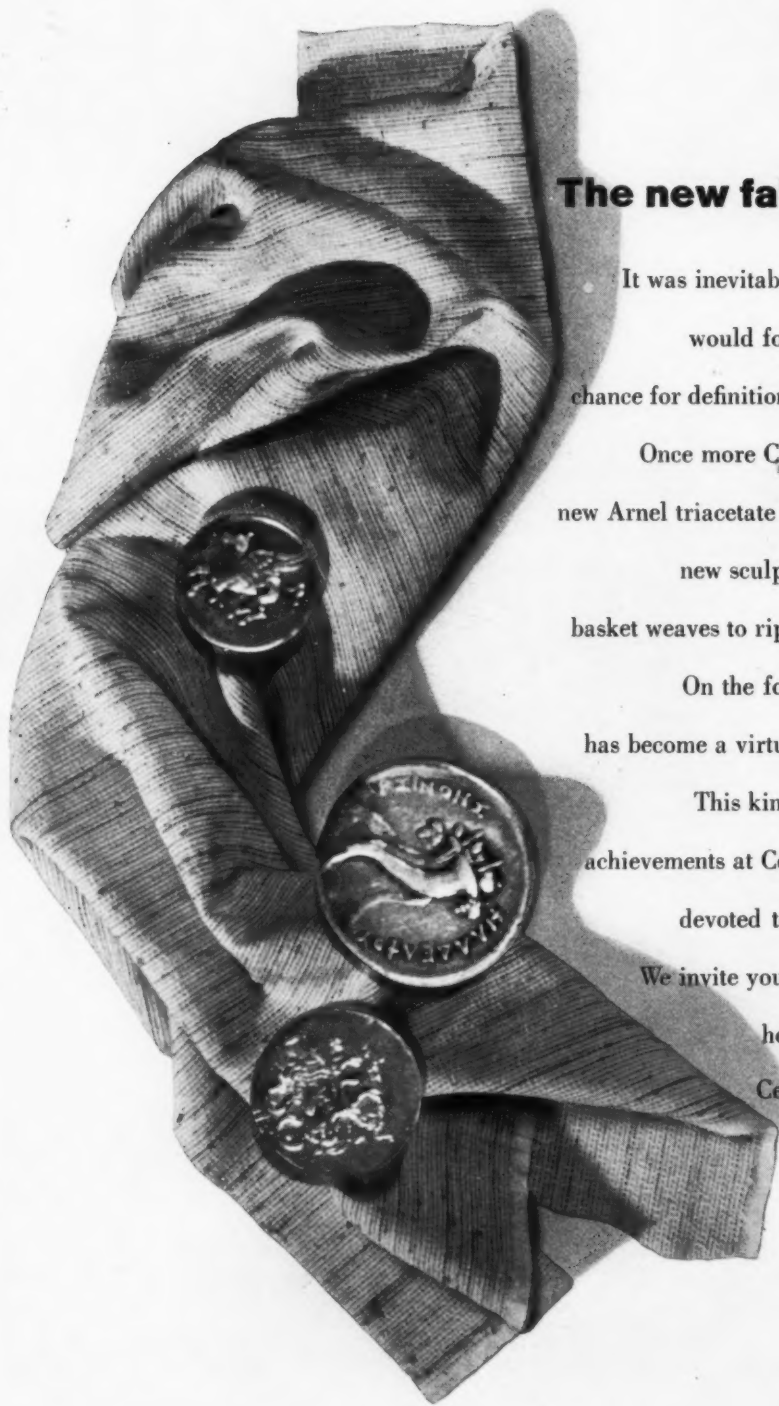
More and more it is evident that the well-chosen Celanese fiber makes today's well-appointed home, and you'll see the most brilliant new examples of the kind of fabrics we mean in the new collection specially created for **Celanese New World Of Ideas** promotion for Fall '58. Celanese Corporation of America, New York 16.

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Those

jets up there love me,



e, says Theodora

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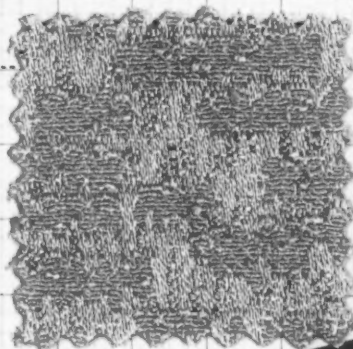
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# CHATHAM

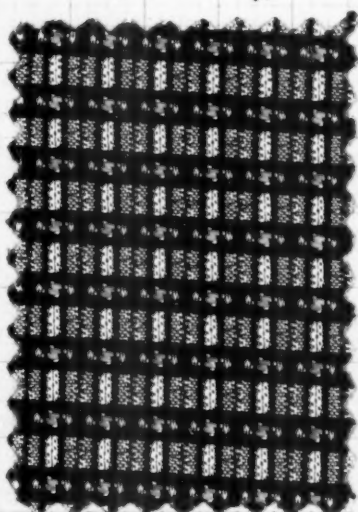
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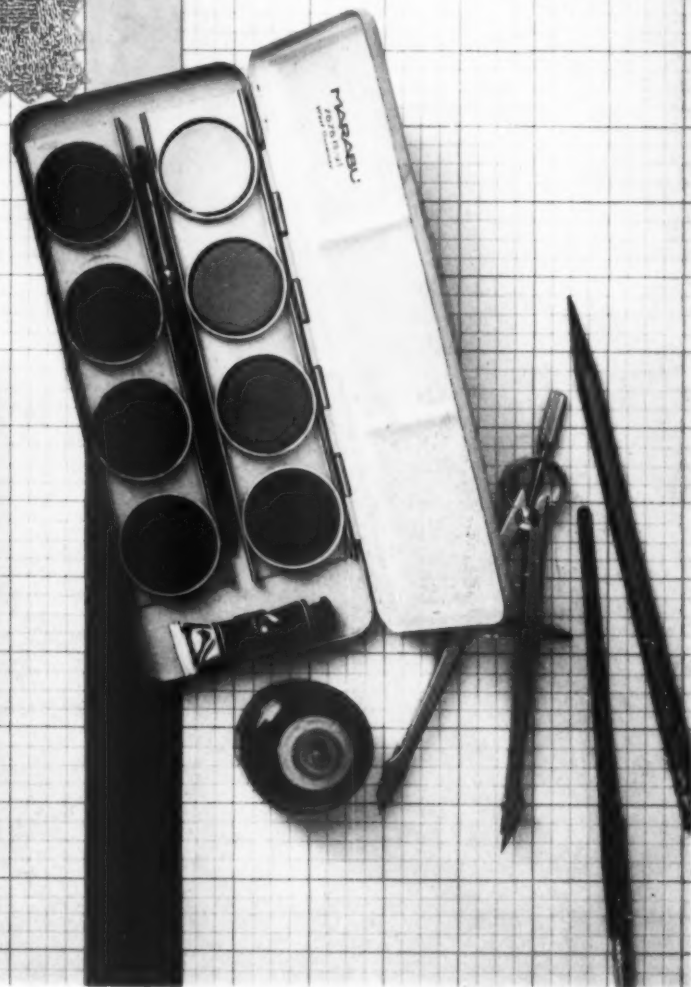
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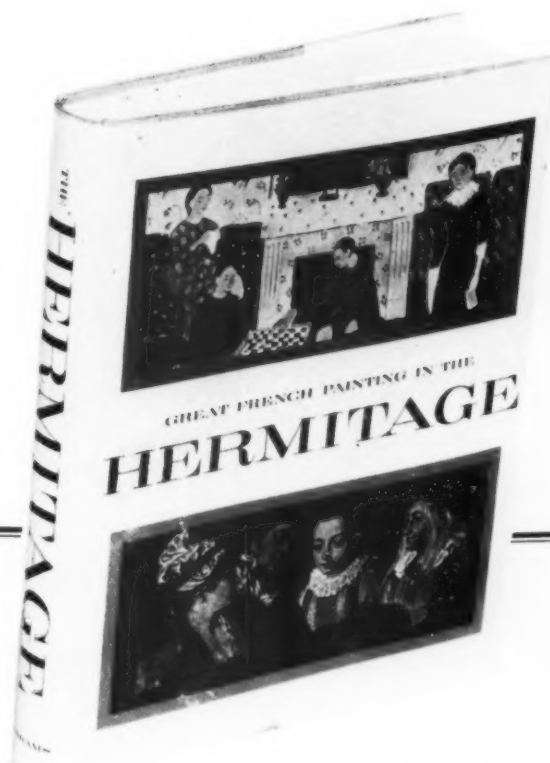
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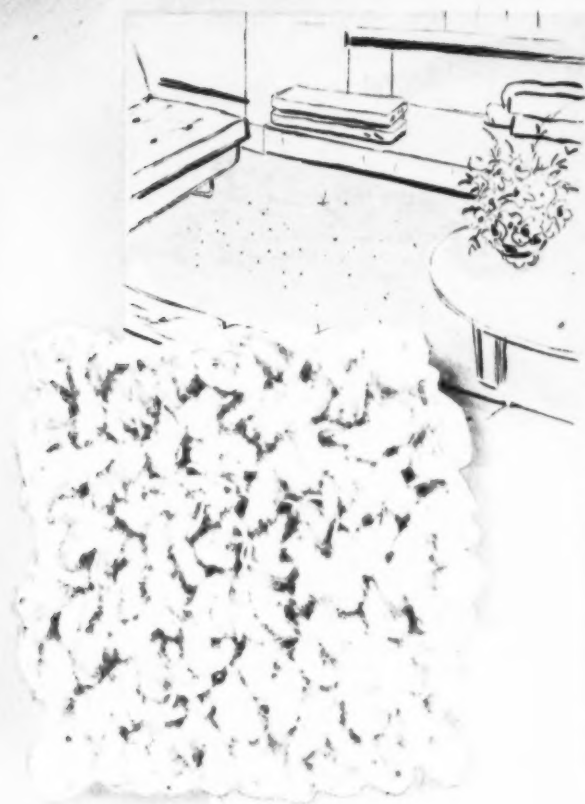
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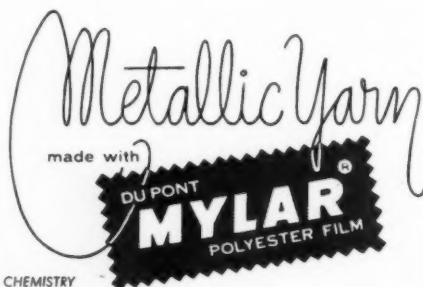
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# Everglaze<sup>®</sup> Minicare<sup>®</sup> FABRICS

Wash and Wear—little or no ironing

To earn the right to carry the "Everglaze" "Minicare" trademark, a fabric must be double-tested. First comes the famous "Everglaze" test for durable resistance to creasing, shrinking, stretching, etc.; next, a rigid wash-and-wear test that has won industry-wide recognition. The result is that, all over the world, famous names in the fashion industry—and a constantly increasing number of consumers—are putting their faith in twice-tested "Everglaze" "Minicare" fabrics.

When you buy or sell wash-and-wear, little-or-no-ironing fabrics—for men, women or children—the "Everglaze" "Minicare" trademark is your assurance of finest tested quality, rigidly policed on a world-wide basis. Contact your favorite source of supply.




**EASY-CARE**  
assurance of easier living today and tomorrow—these famous trademarks identify the modern textile developments of Joseph Bancroft & Sons Co.:

EVERGLAZE<sup>®</sup> fabrics • EVERGLAZE<sup>®</sup> MINICARE<sup>®</sup> fabrics  
EVERGLAZE<sup>®</sup> TUTORED<sup>®</sup> fabrics • EVERGLAZE<sup>®</sup> KEETIDE<sup>®</sup> fabrics  
EVERGLAZE<sup>®</sup> MCR<sup>®</sup> fabrics • STAZENU<sup>®</sup> fabrics • BAN-LON<sup>®</sup> yarn


"Everglaze" Marketing Division • P. O. Box 189, Wilmington 99, Delaware, supervises the international merchandising of the trademarked products of Joseph Bancroft & Sons Co. Bancroft grants the use of its trademarks on fibres, yarns, fabrics, articles and garments which meet its prescribed and tested standards of quality. In foreign countries, the trademarks are identified by "Trademark" and not ® as in the United States.



# This chart tells you just how many in the field read American Fabrics. You're

YOU REACH 	FIBER PRODUCERS	MILLS—CONVERTERS	FABRIC PROCESSORS
<i>If you are a CHEMICAL COMPANY</i>	You can reach 614 executives in the major fiber-producing companies here and abroad	2876 top-level millmen, con- verters and importers who are acquainted with chemicals and chemical processes	684 of the men who head up the major dyeing, finishing and printing plants . . . your mul- tiple market . . . are American Fabrics readers
<i>If you are a FIBER PRODUCER</i>	Textiles are the second biggest industry in the USA ... sold over \$13,000,000,000 worth in 1957.	2876 executives in mills and converting companies will read your message	684 of the men who head up the major dyeing, finishing and printing plants . . . your mul- tiple market . . . are American Fabrics readers
<i>If you are a FIBER PROCESSOR</i>	What are you doing to pre- pare for a home market of 220,000,000 people in 1970?	2876 integrated mills and con- verters can be preconditioned to a favorable acceptance of your processing	186 yarn executives and techni- cians read American Fabrics to post them on new directions in spinning, blending and finish- ing fibers
<i>If you are an INTEGRATED MILL OR CONVERTER</i>	Rayon . . . forerunner of the newer manmade fibers . . . is still on the way up.	The creative idea and the ability to express it know no bounds. — Dorothy Shaver	684 dyers, finishers and printers follow directional thinking in fashion, merchandising and promotion in American Fabrics
<i>If you are a DYER, PRINTER OR FINISHER</i>	Wash and Wear is the big- gest single economic oppor- tunity of our lifetime.	2876 of the important people in integrated mills, converting companies and importers can be sold your plant facilities by advertising in American Fabrics	Wool and Cotton produc- tion are running behind con- sumer requirements.

nyinfluential people in every major  
 ureach them best through this medium

MANUFACTURERS	RETAILERS	OTHER READERS	PLUS . . . PLUS . . . PLUS
3817 of the major users of textiles in men's, women's and children's apparel, as well as big companies in the home furnishings and industrial fields	4214 men and women who range from president to personnel director look for educational and inspirational material about the goods they sell	They may not be important to you, but some advertisers prize highly the readership of the 891 purchasing agents for automobiles, airplanes and other big industries which use billions of yards of textiles.	SCHOOLS AND LIBRARIES to the number of 1,845 — practically every major institution — use <i>American Fabrics</i> as a major textbook in educating your next generation of customers to the developments in the entire textile industry.  <i>Whether in the field of design, technology, production or marketing these young people will tomorrow be in the position of making big decisions in their companies.</i>  <i>If your company has a product or process they should know about, American Fabrics can help you to convince them while they are in the formative stage of their development as executives.</i>  <i>If you multiply the nation's schools and libraries by the attendance, American Fabrics brings your story to hundreds of thousands of the coming generation each year.</i>
3817 owners and designers of leading manufacturing companies: women's apparel, men's wear, children's wear, home furnishings.	4214 men and women who range from president to personnel director look for educational and inspirational material about the goods they sell	A most influential segment of American Fabrics readership comes from the key merchandising executives in every major chain and mail-order company.	 <p>FOREIGN READERSHIP ranges from Afghanistan to Australia, from Uruguay to the USSR. Over 1,471 different big companies which make textiles or their component parts look to every issue of <i>American Fabrics</i> to bring them new ideas in products, product marketing and promotion. If you have something to sell them, whether a tangible or a service, <i>American Fabrics</i> can bring you to their attention most favorably.</p>
The 3817 leading manufacturers who use textiles should know about you and your processing	The 4214 retailing executives who subscribe to <i>American Fabrics</i> can be alerted to the fibers you are producing	Numbers alone don't mean anything; a fly lays lots more eggs than a hen.	
3817 of the major users of textiles in men's, women's and children's apparel, as well as big companies in the home furnishings and industrial fields	4214 retailing executives . . . store heads, merchandising executives, buyers, training chiefs and advertising writers look to <i>American Fabrics</i> to alert them	Selling from now on must be done at the executive level. Mass media talk cost-per-reader. Your sole interest is how much each can buy.	
3817 men who make apparel for the family, furnishings for the home and fabrics for industry read <i>American Fabrics</i>	3817 top retailing executives who read <i>American Fabrics</i> can be presold on your name, to accept textile products you finish	If you have Something Big to sell, tell it to the Big Man in the organization . . . as well as to his assistants.	

\*Please do not assume that the entire subscription list of *American Fabrics Magazine* is limited to the people indicated above. For instance, a most important plus in our readership consists of 891 purchasing agents in large corporations including the automobile and airplane industries

. . . men who order many millions of yards of textiles and millions of pounds of fibers. Another sales-productive group includes a broad variety of chain-store and mail-order company executives . . . 1,410 in all. In these two categories alone *American Fabrics* delivers a most influential audience.

**du** DIXIE<sup>®</sup> YARN S

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# WASH AND WEAR

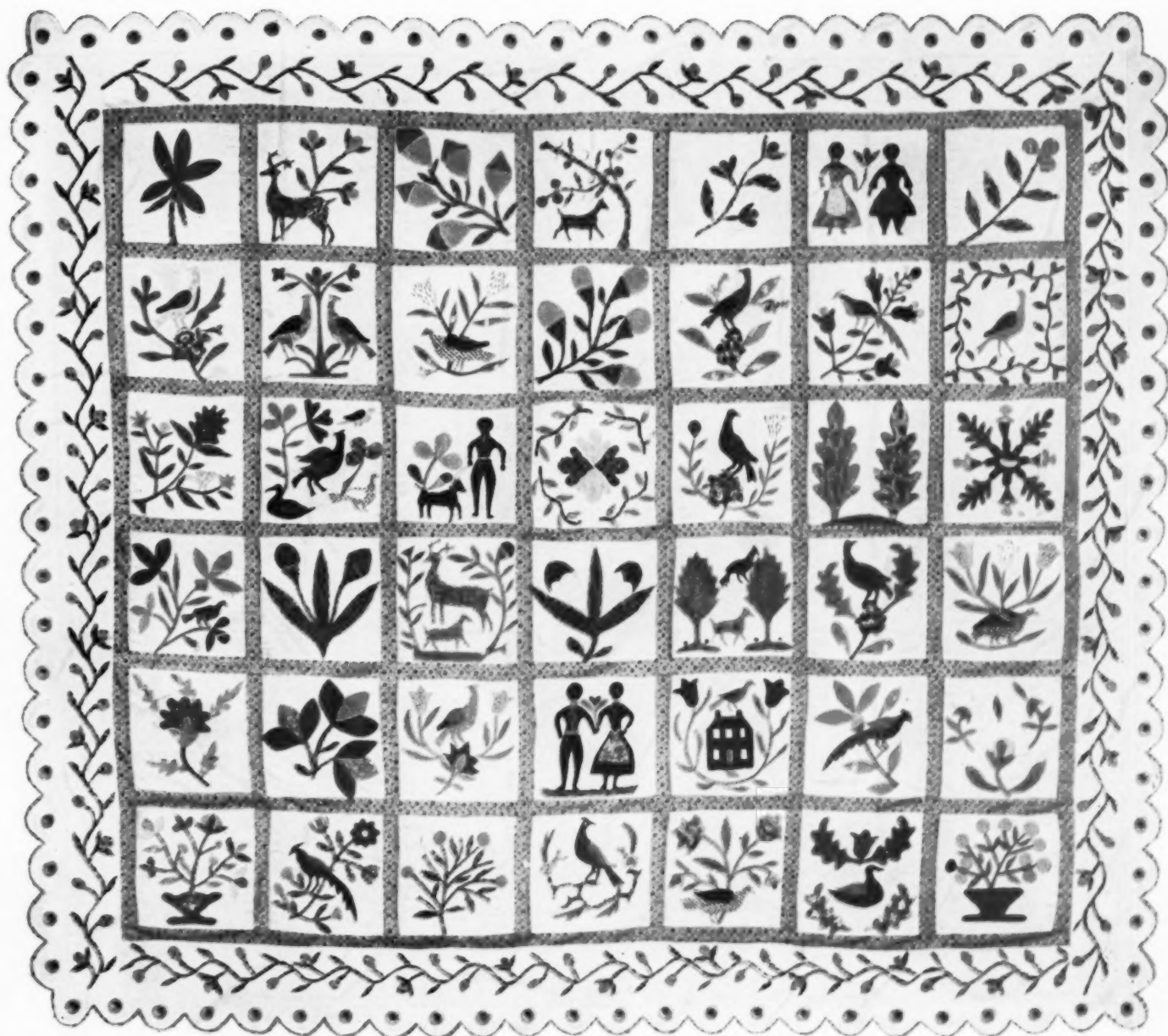


All aboard for carefree living  
with Old Colony knits! Off to a gay start  
for they begin with a happy blend:  
80% Orlon<sup>®</sup> and 20% Cotton by Dixie

\*Du Pont acrylic fibre

DURENE<sup>®</sup> • COMBED PEELER SINGLE AND PLY • MERCERIZED SINGLES • DYED AND BLEACHED • CHEMICAL FIBER • TUFTING AND CARPET YARNS





FROM design-inspiration such as the Colonial Coverlet shown above, to the most technical information simply explained, the forthcoming World Encyclopedia of Textiles in 600 pages will thoroughly, accurately and interestingly spell out the full story of Textiles from the earliest recorded time to what is still in the chemist's test tube for tomorrow. . . . Such

subjects as the major fibers, both natural and manmade, with actual fabric swatches; finishes and how they are applied; the history of Textiles; a replete Dictionary of Textile Terms; a Design Treasury including full-color plates . . . and much, much more of great value will be covered in this one-volume Encyclopedia.

Price is . . . . . \$30

*(PLEASE DO NOT SEND CHECK NOW; YOU WILL BE BILLED ON SHIPMENT)*

**AF** WORLD ENCYCLOPEDIA OF TEXTILES • 152 EAST 40TH STREET • NEW YORK 16, NEW YORK



NATARBORIUM DESIGNED BY JOSEPH H. CROXTON

DISCOVERER OF THE NEWEST MIRACLE FIBRE,  
*Mr. Martin McMartin St Martin III, says:*

"THE discovery was just a lucky accident. I received a shipment of exotic tropical plants for my natarborium from the Antipodes, and in it was a shrub with varicolored blossoms which was not on the invoice, but I planted it anyway.

"The blooms wilted and their place was taken by green pods. These pods later burst open and contained silk-like fibres averaging a little over an inch in length. The fibres were hollow and had the same insulating properties as linen and wool. They produced a strong, even yarn that caused no allergies and was ideal to be worn next to the skin because it dissipated moisture and furnished a natural air conditioning system.

"It took any dye smoothly and when impregnated would resist wrinkles. I wove some sheets and pillow cases and had them washed five hundred times and abraded two hundred times. They were still usable. Then I knew I had something! A fabric for the housewife!

"Our chief tester, Miss Gypsy Rose Lee, is shown here in the whirlpool which was originally designed for hydrotherapy, but which in a pinch can be used for broad research. One hour here at full pres-

sure is equivalent to two hundred tumblings in a washing machine. The chute came from the swimming pool of the Andrea Doria. Three slides down it is the equivalent in abrasion to squirming a year in an office chair. The cloth survived both tests. Then I knew I had something! A fabric for the lingerie trade!

"I am shown here on my way to a party to test a bolero shirt. Each night I spill gravy on it and then I wash it and hang it up to drip dry. It was never ironed and after thirty dinners I was still presentable. Then I knew I had something! Ulcers!

"I sold all my rights to The Springs Cotton Mills, which now has it available for Springmaid Fabrics. I call it QUTTUN, which comes from two Arabic words—Qutt, meaning porous, and Tunny, meaning strong. Ask for it by name and you too will discover a miracle."





NEW  
FREEDOM  
FOR  
WOMEN



# WASH<sup>and</sup> WEAR

*Including a Study-in-Depth at the Consumer Level  
which Reveals her Attitude toward this Phenomenon*





**TIME IS ONE  
MAJOR FACTOR**

when women think of  
Wash and Wear work-saving

**DON'T SELL THE  
IRON SHORT**

... because most Wash  
and Wear needs light touchups

**THE MAIN POINT  
TO REMEMBER**

is that each sale of Wash  
and Wear can lead to another



**YOU DON'T HAVE  
TO COMB YOUR HAIR**  
but you'll look neater if you do.  
This goes for ironing a shirt too.



**FREEDOM  
FROM IRONING**  
is the biggest attraction  
in Wash and Wear

**A GIANT CHAIN REPORTS**  
**25% OF ALL SHIRT SALES**  
... are in Wash and Wear goods.  
And the percentage is bound to go up.



**PEOPLE DON'T  
BELIEVE  
MIRACLE-CLAIMS!**  
They're satisfied with  
the facts in Wash and Wear.

**CHLORINE RETENTION  
IS THE WORST ENEMY**

  
It thrives on a poor resin finish.

**WOMEN CAN SAVE  
TWO HOURS A WEEK**  
because Wash and Wear means  
less ironing of shirts



**WOMEN LIKE THE EASE  
BUT MEN WANT STYLE**  
in Wash and Wear clothing.  
You need both to make a sale.

**MOTHERS LOVE WASH AND WEAR  
FOR KIDDIES ... WITHIN REASON**

The price differential  
must not be out of line.



**WOMEN WITH  
BIG FAMILIES**  
are keenest over the  
labor-saving in Wash and Wear

In its simplest and essential form, every study of the consumer attitude toward Wash and Wear boils down to this one point: *she loves it*. If there exists any danger to the future growth of this epoch-making textile development, it is in the sphere of exaggerated claims and statements being made in some quarters.

Nothing in this world is perfect. Wash and Wear still has several wrinkles to iron out. But it is healthful and encouraging, in our work with leading mills and finishers, to observe that they are far from willing to rest on their oars, even though public eagerness for Wash and Wear is so strong that sales are bound to keep rising.

Chemists and technologists are steeped in several problems. They know what the consumer would most like to have: complete freedom from the ironing board, so that an article of apparel can be worn without outer or inner criticism when it passes through washing. No problem is impossible to solve, if people think about it hard enough and long enough. Some day we will have *complete* Wash and Wear; but save for those careless individuals who cut corners to cut price, there is nothing basically unsavory about Wash and Wear as it exists.

The main factors of less work and more leisure . . . a national desire for more freedom . . . are working for the textile industry. These are aided and abetted by economic reasons. It is up to the industry to make as good Wash and Wear as it can .

—THE EDITORS



*Mrs. Consumer says —*

**Here are a few things  
I would like to know  
about Wash and Wear,  
as for example:**

**1. CAN I BELIEVE  
NO-IRONING CLAIMS?**

For the fastidious person who demands a truly neat finish, there is no perfected Wash and Wear garment which entirely eliminates ironing. It is all a matter of subjective satisfaction . . . SEE PAGE 47

**2. IS WASH AND WEAR  
A BETTER BUY?**

When you consider the factor of outside laundering costs, and that home-done laundry generally prolongs a garment's life, Wash and Wear is a better buy even at slightly higher initial cost . . . SEE PAGE 37

**3. IS WASH AND WEAR  
REALLY A TIME SAVER?**

The housewife who has only 10 shirts to launder each week can save a minimum of 2 hours at the ironing board alone; not to mention the cash savings . . . SEE PAGE 37

**4. WHAT IS MEANT BY  
A RESIN FINISH?**

To impart quick-drying properties, both natural and cellulosic fibers are treated with a resin coating which helps to prevent the threads from soaking up moisture; thus, quicker drying . . . SEE PAGE 39





# STOP the CONFUSION IN WASH AND WEAR

1. The time is now, to build Wash and Wear for tomorrow
2. Give the public what it wants: less work, more leisure
3. People don't expect miracles in Wash and Wear goods

Victor Hugo said it simply:

*Nothing is so easy to sell as an idea whose time has arrived.*

The time for Wash and Wear has arrived. The rapid acceptance, and swift acceleration in the upcurve of Wash and Wear sales during the last two years is proof. This by no means shuts the door in the face of conventional fabrics; but it opens another door to increased sales for everyone involved in the soft goods fields from fiber to finished garment.

The two factors which can slow down the pace of Wash and Wear sales are: public confusion or total outright disgust because of woeful performance. These stem from inordinate claims made after inadequate testing. The result is while the public is generally happy with the *idea* of Wash and Wear, it is awaiting truthful clarification before embarking on purchases which can help to pull the textile industry out of its present mire. To take a parallel:

A recent editorial in a magazine devoted to musical reproduction said:

*High fidelity, which millions say glibly, has never been satisfactorily defined, although many definitions*

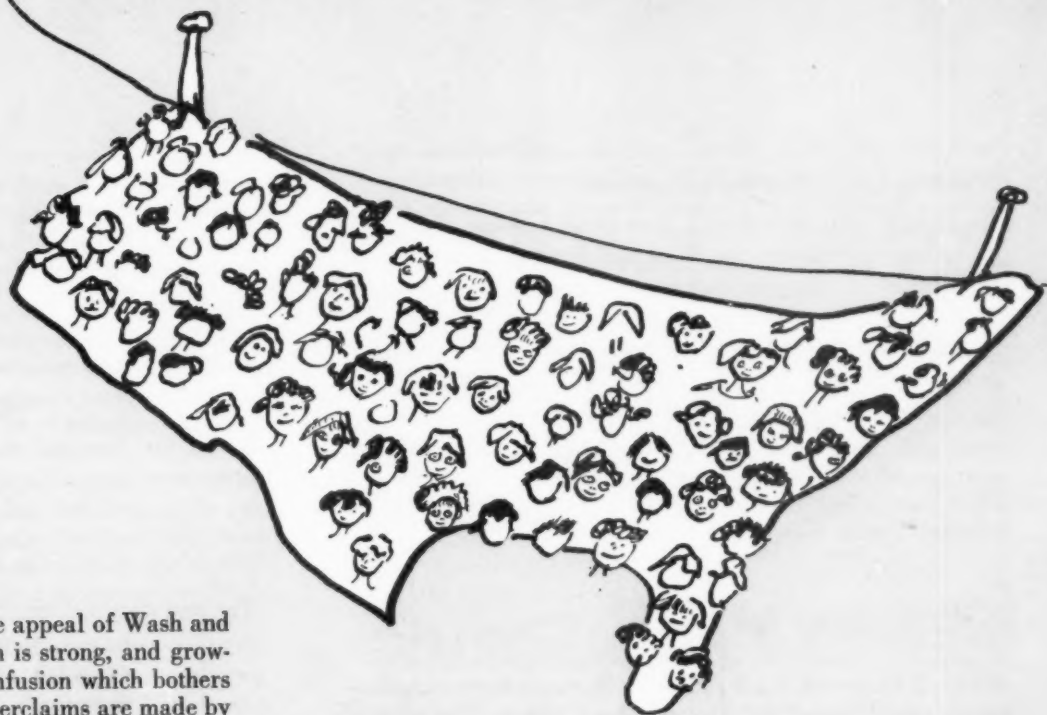
*have been offered. Elastic labels like this stimulate a thousand reactions in a million people. That is why they are so often profitable in commercial exploitation: promising nothing, they imply the promise of a lot.*

Substitute Wash and Wear for Hi-Fi, and the same conditions prevail. The editorial goes on to state:

*A great deal of the matter published using this phrase in commercial exploitation is invidious. . . . Publicity has seen to it that the most effective designation for sound reproduction was high fidelity, and since very poor equipment was invariably so labelled, producers of intermediary articles who had hesitated to describe their equipment by a lofty name, decided one by one to apply the phrase to their entire product. In self defense they joined a conspiracy in the murder of sense.*

Without minimum performance standards as a firm base, it is possible that Wash and Wear might sooner or later become both meaningless and ineffective to the consumer. At some point she will say, "A plague on both your houses" . . . and the industry will have forfeited the selling impact of what could become the great economic opportunity of our lifetime.





**ALL OVER THE U.S.** the appeal of Wash and Wear to both men and women is strong, and growing stronger. But so is the confusion which bothers the public, especially when overclaims are made by retailers and manufacturers who do not adequately test their products. *Less confusion . . . more sales!*

Insofar as the consuming public is concerned . . . *and this must be the final arbiter . . .* the most commonly understood and accepted definition of Wash and Wear merchandise is this:

*A garment which can be repeatedly worn and washed in a normal manner at home, dried either in the open or in a machine, and retains its neatness during wear with little or no ironing.*

Once these minimum characteristics are built into the garment, the individual mill or cutter may contribute improvements. It is only when there is a diminution of quality in the fiber, the finish or the construction of a garment that the industry risks turning the energy of Wash and Wear from a constructive to a destructive force.

Call Wash and Wear a goal, or an objective if you will. The nomenclature broadly blankets . . . in the consumer mind . . . every type of finished article which can be washed in the normal manner at home or in a commercial laundry and then, with little or no ironing, can be expected to present a satisfactory appearance when worn. The characteristics which make it possible for a fabric, or a garment, to deliver these desirable results emanate from two sources:

- a. **The Fiber which has these characteristics already built in**
- b. **The Fabric which has these characteristics added chemically.**

The history of Wash and Wear properly began before World War II with the first pair of nylon stockings. But the consuming public really became enamored of the possibilities as well as the properties of the chemical fibers when the first nylon lingerie was marketed; this is when women learned, to their delight, that the newer fibers freed them from many hours of tedious work; it marked the beginning of Wash and Wear as a dynamic merchandising force in textiles.

\* \* \*

*A good example which points up the reason why women in particular like Wash and Wear merchandise is that of a man's*

shirt. This is more than a matter of convenience to the average woman of the house; it is also a matter of simple economics, growing more important as people find that the spread between income and outgo is constantly widening.

The great preponderance of men's white shirts sell at less than \$4 retail. The average shirt is washed once a week, and lasts for anywhere from one to two years. A commercial laundry charges a minimum of 20¢ for washing and ironing a shirt. Taking the minimum factors as a base, this means that the laundering upkeep of the \$4 shirt (estimating 40 washings at 20¢ a washing) comes to \$8 . . . or more than 200% as much as the shirt originally cost! In a household of two male adults, if each uses only four clean shirts a week, the laundry bill amounts to \$83.20 a year . . . quite a bit out of the household money for the mass-family.

*So much for the economics.* What makes it even easier to understand the appeal of Wash and Wear to the housewife is the matter of *time and labor saved*: To iron a full shirt neatly takes a woman a minimum of 20 minutes; this adds up to a total of 160 minutes of ironing alone for the 8 shirts. If she buys satisfactory Wash and Wear shirts which should be lightly ironed at collar and cuffs, the chore takes less than 5 minutes per shirt; or a total of 40 minutes per week. In other words, the housewife saves at least *two full ironing hours* each week; time she can well use in these maidless times for more important and more interesting duties.

Putting together the elements of work-and-money-savings, it is no wonder that the sales of Wash and Wear merchandise in a multitude of items started climbing so rapidly; it is less wonder that those closest to the picture . . . whether chemical company, textile maker, finisher, cutter or retailer . . . are planning still stronger efforts to capitalize on this economic opportunity. However, it appears at this point that for the benefit of even those most closely associated with Wash and Wear, there is a strong need for further clarification of what constitutes Wash and Wear . . . and the soundest long range development plans

*(please turn page)*

in making and selling this phenomenon.

First of all, there should be a clear understanding of *terms*. It is our recommendation that Wash and Wear should be defined as follows:

*Any article which is washable in the home, and neat enough to be worn with little or no ironing.*

... and that as you read through these pages, you bear in mind the foregoing definition. Furthermore, it should be borne in mind that while some manufacturers and retailers promote their goods under the nomenclature of Drip-Dry finish, the difference is only in the degree to which the finished article must be cared for *after* being washed.

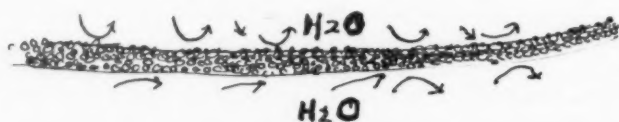
#### FABRICS WITH BUILT-IN WASH AND WEAR

While all of the true Wash and Wear fibers are in the classification of the chemical or manmade fibers, it is *not* true that all chemical fibers are automatically Wash and Wear. Only those chemical fibers whose molecular structure falls within certain formations can deliver the desired features.

First of all, the fiber must resist soaking up moisture; second, the fiber must "have a memory" ... which means in simple language that even under conditions of moisture and heat (the outside factors in both wearing and washing which affect the smoothness of a fabric) the fiber returns to its original shape. Sometimes the virtue of a specific fiber is that it has a crimp which contributes loft, at other times it may be that unbroken smoothness is what typifies this fiber. The "memory" of the fiber ensures lack of matting or loss of loft after washing in the one case, and smoothness of surface in the other. When these are specifically engineered into a fiber it may retain this memory for the life of a finished garment. In relation to Wash and Wear the two general categories into which chemical fibers fall are:

1. The Hydrophobic Group ... *resists moisture*
2. The Hydrophilic Group ... *absorbs water*

Since the absorptive power of a fiber obviously determines how fast and to what extent a fabric made of that fiber will dry, the fibers in this group have a greater natural opportunity in Wash and Wear goods. In the simplest diagrammatic form, this is what a *hydrophobic* fiber looks like:



As you can see from the sketch, the molecular structure of this type of fiber is such that moisture (whether from body perspi-

ration or in the washing machine) has a very difficult time penetrating the surface. A very minute percentage actually penetrates below the surface; and the water on the surface evaporates quickly when exposed to heat from the sun or in the automatic dryer.

These are the fibers classed as *Hydrophobic*; they have Wash and Wear characteristics already built-in:

#### Polyesters — Dacron

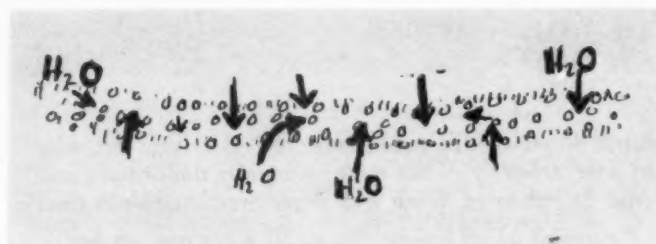
Under the chemical classification of *Acrylics* these are the fiber names you will encounter most frequently:

Acrilan	Zefran
Creslan	Dynel
Zerel	Orlon

The best known of the *Polyamides* (Nylon) are:

DuPont Nylon	Chemstrand Nylon
Caprolan	Dawbarn Nylon
Nylenka	Firestone Nylon

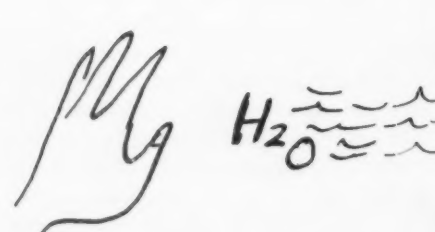
On the other hand, in this rough sketch of a *hydrophilic* fiber, moisture gets deeper inside, and therefore a much heavier penetration results ... which means longer drying-out time and less Wash and Wear benefits.



However, through the use of resins of a certain type, even the water-loving, hydrophilic fibers can assume the characteristics of a true Wash and Wear fiber. The resin is applied in the fabric finishing stage, although it is not impossible to treat the fiber itself before weaving. By waiting until the fabric is woven, and then treating it, the finisher not only coats the fibers but also partially shrinks the area of the interstices (the minute holes between fiber-crossings) because some of the resin forms a sort of bridge from thread to thread.

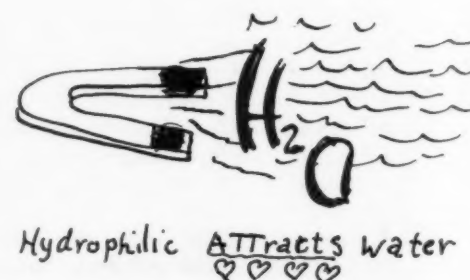
It is in finishing a piece of goods that the performance is determined. If the resin solution is good and if the application is done thoroughly, the dress or shirt which comes out at the retail level will deliver good Wash and Wear features; if, on the other hand, the finisher scrimps on the quality of the resin and cuts corners by giving the fabric a once-over-lightly treatment, during the curing process, he can save a few pennies and cost everyone else a great deal of grief and unhappiness.

These are the chemical fibers which are classed as *Hydrophilic*; they require either blending with certain hydrophobic



Hydrophobic Repels water

The *Hydrophobic* Fibers repel water ... in the air, on the body or in the washing machine. The *Hydrophilics* soak up moisture like mad; don't dry fast.



Hydrophilic Attracts water



fibers or a chemical finish which produces somewhat the same results:

	Rayon	Acetate	
Wool	Silk	Cotton	

At this point there must be a discussion of another of the serious problems which generally start right at the weaving level: it is important that the mill use the proper construction as well as *the proper percentages in blending of fibers for Wash and Wear*. Whether because the individuals involved have no real understanding of the various fibers, whether they deliberately cut down on the percentages to save money, or whether they make an honest mistake . . . these depend on the integrity of the mill and the converter. (In all candor, it is our opinion that Wash and Wear has such a tremendous impact on the consumer that it cannot be killed outright by the shoddy operators; however, because the public is so hungry for Wash and Wear that it is willing to pay more for such a product than for one which requires backbreaking and expensive washing and ironing, it seems rather silly for the manufacturer and retailer *not* to insist upon fully satisfactory fabrics and finishes.)

No individual, company or association seems to agree with any others when it comes to setting up minimum standards for percentage-blending. In all honesty the big chemical fiber producing companies have made recommendations based on laboratory testing, but in the process of handling a hydrophobic fiber from spinner to weaver to finisher, the recommendations undergo modification. While the more common criticism is that some of the people dangerously diminish the percentage of the more expensive hydrophobic fibers to reduce costs, it is not at all uncommon to encounter fabrics in which the converter has put in more than is required to achieve the desired result; he may feel that the addition of more of a certain fiber should lend greater consumer acceptability, whereas it frequently happens that the end fabric is not nearly so well liked as one with the proper percentages.

#### Do the Resin Finishes Affect the Fiber?

Yes. Sometimes beneficially, sometimes adversely. To understand why, it is first necessary to start with the woven goods. The ideal construction of any fabric, from the point of wear and service, would be a perfect square. A cloth woven with 80 threads vertically and 80 horizontally (known as an 80-square) will deliver greater durability than, for example, a broadcloth weave with a 128 x 60 construction. The amount of strain in different directions results in a lessening of tensile strength where less threads are woven. This is assuming, of course, that the threads running both ways have the identical thickness and strength.

However, people do not always buy what is functionally best; and so the market offers a wide range of fabrics woven in dif-

ferent combinations and warp and filling. When the Wash and Wear resin finish is applied, it adheres uniformly *per thread* but in all-over saturation it obviously must follow the pattern of the threads. Therefore, if there is a difference in the tensile strength of a cloth in the grey stage, that difference will be proportionately constant in the finished state.



*Insofar as the resin finish affects the fiber itself, this depends on (a) the quality of the grey goods (b) the quality of the finishing chemicals and (c) the care and technic devoted to the application to the fabric. Degradation of the fiber or fabric, often accompanied by yellowing, comes from chlorine retention of the resin selected; at other times some yellowing results from the retention of iron, fatty acids and soap.*

*All resins known today weaken the fiber strength to a certain degree; the extent again depends upon the selection of the resin and the technic of its application.*

#### How Resin is Used . . . What it Does

Resin is an adhesive synthetic substance. When properly applied and cured resin should be as insoluble on the fiber as possible, or it may wash out.

When applied to a piece of cloth the resin, after oven curing, adheres not only to the actual fibers but also remains between them; thus, whereas the untreated fabric would have tiny holes or pores, the resin treated cloth is a tighter-knit product. The main purpose of a resin finish is to so coat a hydrophilic fiber (or even some of the chemical fibers which are classed as hydrophobic) that moisture will skid off the surface rather than be soaked up; with less moisture adhering to the fabric surface, obviously the garment will dry faster.

The danger comes when either a low-grade resin compound is applied, or when poor technic is used in the finishing process. If either of these conditions prevails, then the finish on the fabric will wash out very soon. But another danger exists: even a good finish tends to stiffen the fibers so that they are subject to fraying and abrasion more extensively.

(continued on page 46)

#### WHAT IS RESIN?

Resin is a synthetic chemical which coats fibers to resist moisture and also to retain their original shape.

#### HOW RESIN IS APPLIED:

Generally, as one step in the finishing process, in a water solution through which fabric is drawn.





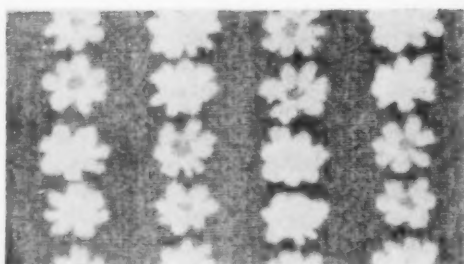
The inspiration of old tapestry in *Condotti's* cottons; *Dri-Smooth* finish by *Cranston*

1968



Old Lancaster cotton print by *Indian Head*. Colorfast, preshrunk and wrinkle-resistant

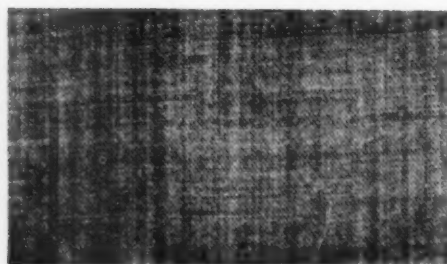
## VERSATILITY \* WASH and WEAR FABRICS \* SALABILITY



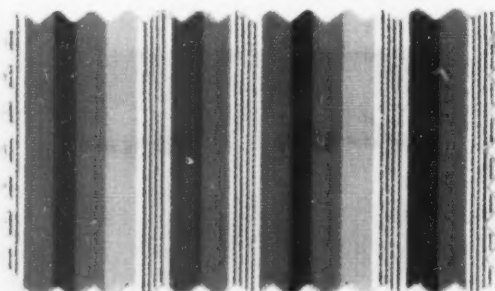
Polo cotton poplin by *Everfast* has the *Everglaze* finish for wrinkle-resistance; washable



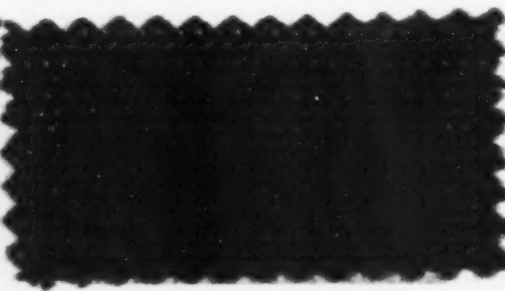
Transitional print by *Springs*, Near East motifs, in Tiffany-Favrile glass colors



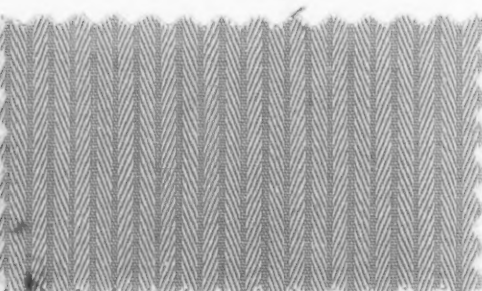
Suiting by *Stevens* combines 55% Dacron with 45% wool. Sheerness plus strength



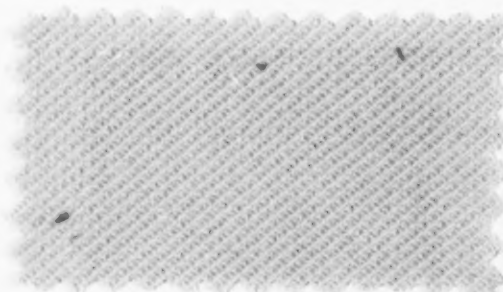
All-cotton polo poplin by *Everfast*, with crease-resistant finish by *Everglaze*



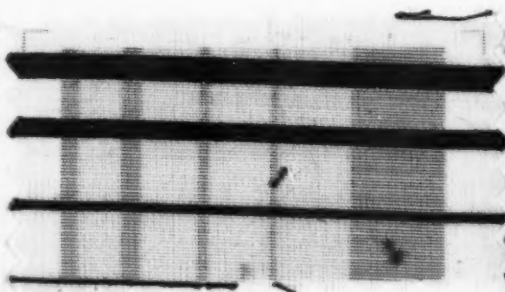
Novel Tricot ribbon-knit woven 85% Arnel, 15% nylon by *Triplex*



*McCampbell Riptide* with *Endowed* finish; herringbone twill for sportswear



*Princeton's Lomella* blends *Celanese Arnel* with *Celaperm* in a brushed-surface knit

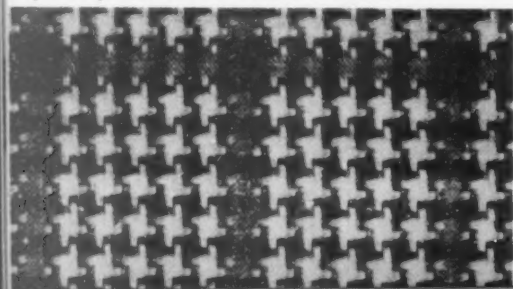


Blend of combed cotton and nylon, part of the Forward Look line of *Burlington*

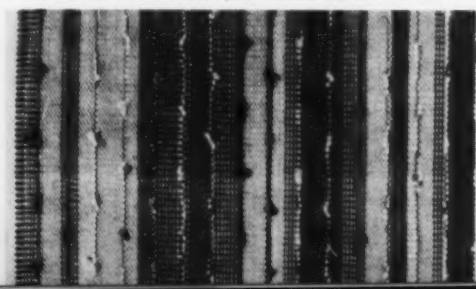


French-knot dyed and woven *Dan River* cotton with *Dri-Don* finish. *Wrinkl-Shed*.

District Check design in combed cotton, yarn dyed, *Stevens*. Wrinkle-resistant.



Designer cotton by *Dan River* in vivid dobby effect. *Wrinkl-Shed*, *Dri-Don* finish



Miniature Paisleys printed on Wash and Wear cotton by *ABC*. Crease-resistant.



The final, irrevocable and undebatable decision about any product or process is the one cast by Mrs. John Q. Public. Regardless of logic, emotion, science or skill in the making or merchandising of anything; and regardless of what people within the soft goods industries may think of Wash and Wear . . . the one decisive sentiment which determines life or death is the one which motivates the consumer.

Under the auspices of Du Pont, a nation-wide cross-section of American men and women was interviewed by The Opinion Research Corporation, Princeton, N. J.; they included people representing every segment of social, economic and geographic America. Here, in essence, is the report on that survey; the conclusions and recommendations are those of the Editorial Board of American Fabrics.



# WHAT THE CONSUMER says about WASH and WEAR



## 1. WHICH OF YOUR HOUSEHOLD TASKS DO YOU DISLIKE MOST?

THE QUESTION: From a list of eight common household tasks, how do women rate each as the duty they least like to perform?

THE ANSWER: Ironing	42%
Scrubbing floors	36
Cleaning and Dusting	18
Washing dishes	16
Grocery shopping	14
Preparing meals	10
Washing clothes	9
Making beds	4

Younger women, women with children and women with large families dislike ironing more than other women do:

All women	42%
Women under 30	50
Women with children under 19	53
Women with family of 5 or more	52

A/F CONCLUSION: Since these women cited men's shirts particularly as the item they least like to iron, because men are apt to be fussy over the appearance of a shirt, and because shirt-ironing requires skill which younger women generally do not possess and women with large families do not have time to exercise, Wash and Wear which promises to relieve women from this task is particularly attractive.

A/F RECOMMENDS: That in all forms of selling, down to the hang tag, manufacturers should stress the point that their Wash and Wear shirts require a minimum of ironing to touch up collars, cuffs and front panels. Women do not expect miracles from Wash and Wear; they are happy to be relieved from hours of backbreaking slavery at the ironing board.



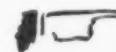
## 2. DO WOMEN EXPECT COMPLETE FREEDOM FROM IRONING?

THE QUESTION: Do women feel that, in outerwear garments at least, some slight touch-up ironing is necessary to meet standards of appearance and good grooming?

THE ANSWER: 77% of women who now own Wash and Wear garments say that *some* ironing is needed. 23% say that *no* ironing is needed in Wash and Wear garments. (Among women who say Wash and Wear garments require no ironing, a larger proportion are "very satisfied" with their garments than among the women who think the garments require *some* ironing.)

A/F CONCLUSION: Even though women would be more satisfied with no ironing, most recognize the need for touch-up ironing and the advantages this gives them in terms of easier care.

A/F RECOMMENDS: That manufacturers specify their Wash and Wear garments as requiring little or minimum ironing. This will in no way impede sales: those women who are too busy or unconcerned with a truly neat appearance will still buy Wash and Wear goods; those who feel required to do some ironing will still be satisfied with the allover time saved by not having to do a full ironing job.



To learn firsthand how people really feel about the various phases of Wash and Wear, a series of questions posed to a cross-section of men and women produced these direct sentiments. They indicate definitely that the consumer is strongly in favor of Wash and Wear, slightly more for ease than economy; but also she doesn't believe everything claimed.





### DOES THE CONSUMER RECOGNIZE THAT SOME IRONING IS NEEDED?

THE QUESTION: *Do people identify Wash and Wear as meaning: requires less ironing than conventional items, or as the ultimate concept . . . "no ironing"?*

THE ANSWER: Among Women in reference to Wash and Wear clothes in general:

Require <i>less ironing</i> than clothes made of other materials	94%
Require <i>as much ironing</i>	7
Require <i>some ironing</i>	77
Require <i>no ironing</i>	23

Among men in reference to lightweight Wash and Wear suits:

Require <i>less ironing</i> than clothes made of other materials	61%
Require <i>as much pressing</i> as suits made of other materials	25
Require <i>no pressing</i> at all	25

A/F CONCLUSION: The public understands that a Wash and Wear garment may need *some* pressing, although the percentages indicate the widespread understanding that the *amount* of pressing is much smaller than in garments made of conventional fabrics.

A/F RECOMMENDS: That manufacturers take the safe path in selling their Wash and Wear merchandise, stating frankly that the best results after washing come from a slight ironing at critical points of appearance.



### DO WOMEN THINK OF SOME ARTICLES AS IMPOSSIBLE TO WASH AND WEAR?

THE QUESTION: *In the case of certain items which were previously not washable, is it very difficult for the consumer to imagine them as (a) washable at home (b) easy to iron and (3) completely Wash and Wear?*

THE ANSWER: When it comes to washable-at-home and easy-to-iron there is no indication that very-difficult-to-imagine is universally applicable; people are willing to accept the idea that these conditions can prevail. But when it comes to believing that some hitherto unwashable articles can be *completely* Wash and Wear, there is some doubt.

For example, when asked about Wash and Wear winter-weight suits, among married men there is greater acceptance than rejection of the idea that a regular-weight fall suit or winter suit *can* be washable and neat enough to wear with little or no ironing:

51% give favorable comments
16% give qualified comments ("such suits would be good if . . .")
21% give unfavorable comments
12% give unclassified comments or don't voice an opinion

Where the price is the same, women show almost a 2-to-1 preference for boys' gabardine slacks described as *washable and ready to wear with little or no ironing* over those described as *washable, rugged, long-wearing and tear-resistant*.

Substantiating previous figures about the consumer attitude of belief toward too-broad claims made in advertising,

94% of women say Wash and Wear merchandise requires *less ironing* than clothes made of other materials.

89% deny that Wash and Wear articles require as much

ironing as others.

77% agree that Wash and Wear clothes require *some* ironing.

And only 23% feel that Wash and Wear requires *no* ironing.

A/F CONCLUSION: The introduction of a new type of merchandise, previously not washable, as *completely* Wash and Wear must prepare for a degree of consumer skepticism, but the article *will* be accepted and tried out in women's search for merchandise which offers ease-of-care.

A/F RECOMMENDS: That the use of all-embracing terms such as "the new miracle" and "absolutely no ironing needed" be omitted when introducing new Wash and Wear items. Women do not believe such statements even in reference to *proved* Wash and Wear merchandise; but they will respond to honest promises of easy-to-wash and requires-little-ironing.



### IS THE LESS-WORK APPEAL OF WASH AND WEAR THE STRONGEST?

THE QUESTION: *Is the desire for quicker methods of doing household chores so strong, among younger women particularly, that they seek greater freedom through Wash and Wear garments?*

WASH AND WEAR OWNERSHIP

THE ANSWER: Women under 30 years	80%
30 to 44 years	83
45 to 59 years	73
60 or over	57

A/F CONCLUSION: Among *all* women the urgent desire for less work and more time for relaxation is a dominant factor in consumer interest in Wash and Wear merchandise. The figures indicate clearly that the quest is sharpest among younger women, not only because they want the benefit of less work, but because they have not acquired the necessary skills needed to iron a shirt properly.

A/F RECOMMENDED: That selling and promotion of Wash and Wear be pointed toward the younger women, by stressing the fact that any woman can do her family's Wash and Wear shirts like a professional laundress and with very little ironing.



### IS THERE A RELATIONSHIP BETWEEN AGE AND THE APPEAL OF WASH AND WEAR?

THE QUESTION: *Does the less-ironing factor in Wash and Wear appeal to any specific age groups, or to women with different size families?*

THE ANSWER:	Age	
Under 30 years	50%	
30 to 44	47	
45 to 59	44	dislike ironing most
60 or over	25	
	Family Size	
1 or 2	36%	
3 or 4	42	
5 or more	52	dislike ironing most
Children under 19	53	
No children under 19	36	

A/F CONCLUSION: The younger the housewife, the less her aptitude for ironing neatly; the more people in the family, the less time she has for laundering.



WHAT THEY SAY....



Another factor to consider is the cost of outside laundering for a large family.

A/F RECOMMENDS: That the selling appeal for Wash and Wear merchandise be directed at the younger housewife, at the housewife with a large family; and that the triple appeal of less work — more free time — less cost be used.



#### DOES WASH AND WEAR APPEAL MOST TO WOMEN WITH NEW MODEL WASHING MACHINES?

THE QUESTION: *Are women who own washing machines with synthetic — or delicate — fabric cycles better satisfied with Wash and Wear than those with older models?*

THE ANSWER: Among women who own an automatic washing machine with the delicate-fabric cycle: **89%** own Wash and Wear merchandise

Among those whose automatic machines do not have this feature: **78%** own Wash and Wear merchandise

Among women who do not own any type of automatic washing machine: **71%** own Wash and Wear merchandise

These interesting facts also came out:

1. **49%** of the people interviewed agree that a garment washed at home will last longer than one sent to the dry cleaner; **41%** favor dry cleaning for longer life.
2. About **seven out of ten** feel that a garment washed at home gets cleaner than one sent to the dry cleaner.
3. Slightly **more than half** believe that Wash and Wear garments are worth a higher price than clothes which require full ironing.
4. About **90%** of the women who have children under 19 describe children's Wash and Wear as very satisfactory, and have at least one child's Wash and Wear garment.

A/F CONCLUSION: Wash and Wear sales are *not* limited to the homes which have the most modern automatic washing machines. On the contrary, the survey showed that women who have *no automatic washing machine at all* are the most satisfied.

Machine Owners	Per Cent Saying "Very Satisfied"
Automatic with special cycle	<b>54%</b>
Automatic, no special cycle	<b>56</b>
Non-automatic washing machine	<b>69</b>

It is possible that the economic factor enters here: the families which cannot afford to buy an automatic washer probably cannot afford to send their laundry to a commercial firm.

A/F RECOMMENDS: That the public be informed that Wash and Wear is not limited to the automatic washing machine owner; that washing at home receives closer attention than laundry sent outside.



#### MUST WASH AND WEAR MERCHANDISE BE HANDLED SEPARATELY?

THE QUESTION: *Is it true that a major drawback to the acceptance of Wash and Wear is the lack of homogeneity; and that special laundering care is required if garments are to perform as advertised?*

THE ANSWER: **69%** of the women interviewed believe that Wash and Wear clothes should be washed separately from the rest of the laundry.

**48%** agree that there is a lint pick-up problem when Wash and Wear clothes are washed with other clothes.

But there is very little explicit criticism on the lack of washing homogeneity.

A/F CONCLUSION: Women are willing to put up with the slight inconvenience of separating Wash and Wear garments from the others, and washing them separately. This, of itself, is neither time-consuming nor laborious.

A/F RECOMMENDS: That manufacturers clearly state washing instructions on hang tags and labels.



#### WHICH APPEAL SELLS WASH AND WEAR MOST EFFECTIVELY?

THE QUESTION: *Is economy most effective when used in conjunction with convenience (i.e., satisfactory home laundering results obtained with reasonable ease)?*

THE ANSWER: **70%** of women feel that Wash and Wear decreases the amount of clothes needed.

**79%** agree that Wash and Wear cuts the cost of keeping clothes clean.

**88%** believe that Wash and Wear clothes save work for the housewife.

**88%** say it's easier to get the dirt out of Wash and Wear clothing.

**94%** believe that Wash and Wear clothes require less ironing.

A/F CONCLUSION: Ease of care is still Number One in selling appeal; economy runs it a close second.

A/F RECOMMENDS: That more stress be laid on selling better quality Wash and Wear merchandise, since the consumer is willing to pay more for the convenience and long-run economy. This will offset a possible decline in dollar volume, if consumers purchase less units.



#### ARE WOMEN MORE WARY OF NEW FABRICS IN WASH AND WEAR?

THE QUESTION: *Do women feel that a new fabric in a Wash and Wear garment must be washed by hand, at least until they have gained confidence in how the garment will wash?*

THE ANSWER: nearly **two-thirds** of women say that Wash and Wear clothes should be washed by hand; but about the same proportion say that these clothes *can* be washed by machine.

Among the **70%** of women who say that they initially follow the washing instructions on a label, **over a third** say they use their regular methods after a few washings.

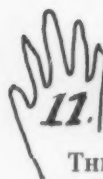
A/F CONCLUSION: There appears to be wariness on the part of the housewife toward taking the instructions on the tag literally. This may stem from earlier experience with Wash and Wear garments which were not yet perfected.

A/F RECOMMENDS: That overselling of a fiber or finish be tempered to reality; that washing instructions be explicitly fitted to specific types of merchandise, to deliver satisfaction the consumer expects.

(Please turn page)

.. ABOUT WASH AND WEAR... FACE TO FACE





## 11. IS WASH AND WEAR MORE APPEALING TO YOUNGER OR OLDER PEOPLE?

THE QUESTION: *Is it true that the Wash and Wear concept achieved, and will continue to achieve greater acceptance among young people than among those middle-aged or older?*

THE ANSWER:

Wash and Wear is accepted by women of all ages	75%
by women under 30	80
by women 20 to 44	83
by women 45 to 59	73
by women 60 or over	57

In addition, higher-than-average ownership of Wash and Wear clothing is reported by women

who have **larger** families  
who have children **under 19** years of age  
who are **employed** full time  
whose chief breadwinner is in a **white collar** class  
whose family is in a **high income** bracket

Family Income	Wash and Wear Ownership
Under \$3,000	65%
\$3,000-\$4,999	72
\$5,000-\$6,999	84
Over \$7,000	89

Another point which should interest manufacturers is that older women feel that the selection of patterns, styles and colors of Wash and Wear clothing is limited, whereas younger women apparently are willing to forego broader assortments to obtain the benefits of Wash and Wear.

A/F CONCLUSION: These figures confirm the general rule concerning Wash and Wear: younger women, untrained to skilled laundering and unable or unwilling to spend the money for outside laundry work, are fast to accept the promise of Wash and Wear.

A/F RECOMMENDS: That while it is true that Wash and Wear has a greater mathematical appeal to the younger women, better than half of the older women favor Wash and Wear goods, therefore, this market should not be ignored in terms of styling and selling appeal.



## 12. DO MEN CONSIDER EASE-OF-CARE A FACTOR OF IMPORTANCE?

THE QUESTION: *Do most men consider the effort required in maintaining their clothing, making ease-of-care important in swaying their buying decision?*

THE ANSWER: The survey indicated that in appraising lightweight Wash and Wear suits, men's attention is focused to a considerable extent on appearance, comfort and appearance. But there is a good bit of thought given to ease of care, especially to related benefits. When asked what they like or would like about Wash and Wear, *married* men talked mainly in these terms:

*Ease of care per se*

Easy to launder  
Easy to care for (no specifics)  
Require no ironing

*Matters related to ease of care*

Save on cleaning bills; can be washed at home  
Availability: can be washed and soon be put back on

## Appearance, Comfort and Function

Cool, lightweight  
Wrinkle-resistant  
Hold press  
Attractive appearance, styling  
Comfortable

However, when *women* give their reasons for favoring Wash and Wear suits, and when men explain their wives' favorable attitudes about Wash and Wear suits and dress shirts, ease-of-care dominates the testimony.

A/F CONCLUSION: Insofar as men are concerned, the primary appeal of a suit comes from its appearance; ease-of-care is a matter of interest to men, but it is of greater import to his wife.

A/F RECOMMENDS: That retailers put both elements to work in their selling: talk appearance *plus* ease-of-care to the single man, but where the woman accompanies her husband or son, reverse the order and stress ease-of-care *plus* good looks.



## 13. HOW MUCH MORE WILL WOMEN PAY FOR WASH AND WEAR IN CHILDREN'S CLOTHES?

THE QUESTION: *Are mothers eager to accept Wash and Wear in children's clothes, providing prices are not materially above conventional garments, so that they can rationalize the additional cost in terms of value received?*

THE ANSWER: There is no doubt that busy mothers eagerly seek the benefits of Wash and Wear when purchasing their children's clothes:

65% of all women believe that Wash and Wear clothes are very satisfactory

22% think these clothes are fairly satisfactory.

Where the price is the same, Wash and Wear outpulls "rugged and long-wearing" appeals in a pair of boys' gabardine slacks by 2 to 1. Where there is a price differential, women are willing to pay slightly more, but since children outgrow or destroy clothes more rapidly than their elders, mothers are unwilling to pay a too-high cost for the convenience of Wash and Wear clothes. Again reverting to the instance of boys' slacks in the \$6-\$7 price range, women will buy Wash and Wear slacks rather than washable but *not* Wash and Wear, at the ratio of 6 to 1 when there is a price differential of \$1 a pair; but when there is a charge of \$2 more for Wash and Wear, the ratio of preference drops to 4 to 1.

When women with children under 19 were asked about the purchase price of Wash and Wear goods, this is what they said:

37% said Wash and Wear clothing costs more

— 22% said it is worth the extra cost  
— 6% said it is not worth the extra cost  
— 9% other answers or no opinion

45% said Wash and Wear costs about the same

4% said it costs less

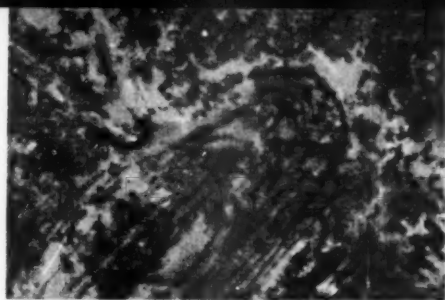
14% had no opinion

A/F CONCLUSION: Mothers are acquainted with the benefits of Wash and Wear in children's clothes; are willing to pay slightly more for those benefits.

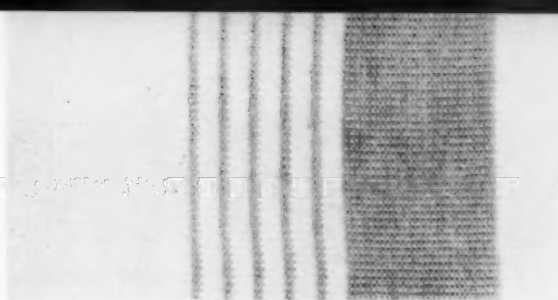
A/F RECOMMENDS: That manufacturers and retailers of children's wear utilize this foreknowledge of consumer readiness-to-buy, but strive to build true Wash and Wear features into merchandise within easy-to-reach price ranges.



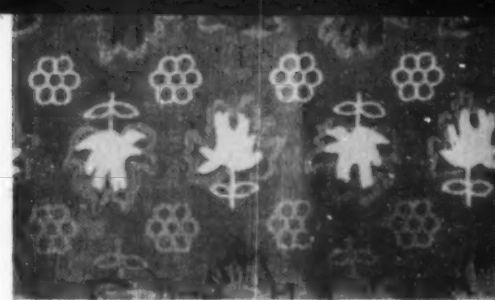




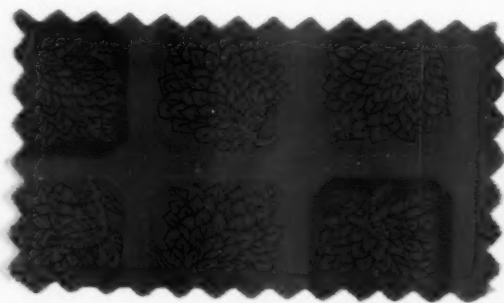
*Cortley's allover batik in vivid colors, with Cranston Dri-Smooth finish*



Knit cloth, 80% Orlon-20% cotton of yarn by Dixie. Fast colors. Fabric by Old Colony



All-cotton *Dri-Smooth* fabric by Robarre (finish by Cranston); defined space-prints



Documentary print engraved on Self-Controlled cotton by Berkshire-Hathaway

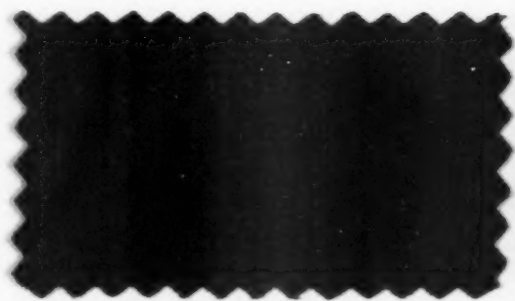


*Cohama's* Wash and Wear jersey of Celanese Arnel, with richly printed designs

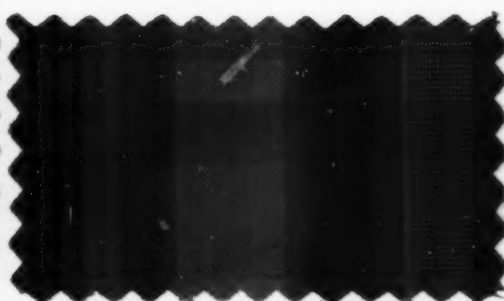


Machine-washable knit by Old Colony. 80% Orlon and 20% cotton, yarns by Dixie

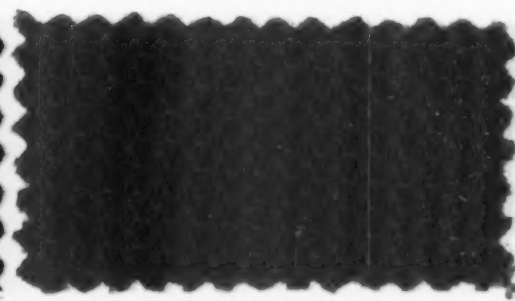
color \* Pattern \* Texture \* are available  
in **WASH and WEAR FABRICS**



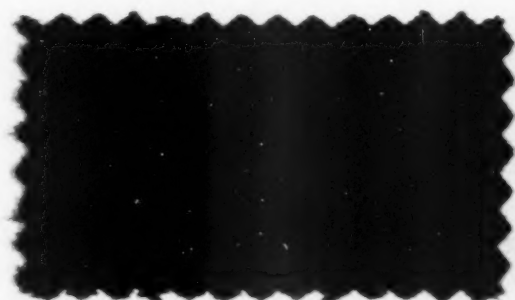
Silicone-finish flannel by Riegel, 70% Acrilan, 30% Viscose rayon.



*Galey & Lord* version of the India Madras, Dacron and mercerized cotton, crease-resist.



*Beaunit's* corded combed cotton in waffle weave. Redmanized for shrinkage-control.



All-cotton pique by Fuller; mercerized, crease-resistant and guaranteed fast color



*Mooresville's* 100% combed and mercerized cotton in deep, fast colors for Fall



Yarn dyed transitional 35%-cotton-65%-Dacron by Fabrex, with the Saylerized finish

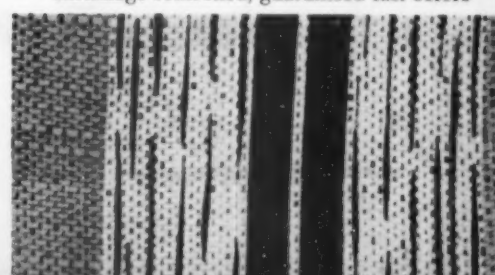
A Fall floral cotton by Berkshire-Hathaway in *Dri-Smooth* finish by Cranston



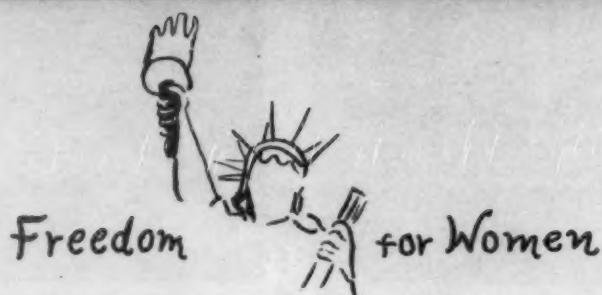
*Susan* makes a lace of 100% Celanese Arnel, to trim Wash and Wear garments



Multi-color striped cotton by Lowenstein; shrinkage-controlled, guaranteed fast colors







(continued from page 39)

than the natural soft fiber. Resin sometime brittle-izes the fiber, just as the use of too much starch will harshen and stiffen a shirt collar, for instance; so, when the collar is folded over and over, the individual fibers will crack.

This is one of the problems which textile chemists are striving to solve now. Meantime, a good resin finish does contribute materially to the Wash and Wear characteristics of a cloth, and should retain its effectiveness for the life of the garment.

#### Why do Shirts Turn Grey?

For some time even commercial laundries which exercised great care in washing shirts, particularly those containing Dacron, were puzzled to find that the garments assumed a grey tinge. It finally developed, after long research, that these shirts were being thrown into the same washing machine with household linens, particularly bed linens which had become impregnated with hair and body oils; and they learned that these oils transferred themselves to the Dacron. The obvious answer to this problem was: don't wash apparel with any other articles such as pillow cases and bed sheets, which pick up body oils; and this advice is always given to women who plan to do their own washing at home.

#### Appliances and Wash and Wear

With the mounting consumer purchases of home laundering machines, the use of the phrase *Automatic Wash and Wear* is coming into more frequent use. What it means is that the merchandise is first washed and then completely dried by machine whereas the elimination of the one word *Automatic* indicates that the garment can be machine-washed and then dried either through evaporation under the sun or by being permitted to hang and drip dry.

Directly bearing on the textile industry's stake in Wash and Wear are these facts:

1. Many homes have mechanical washing machines; but more do not. Therefore the rule should be that a garment must embody those features which will permit washing under any circumstances and in any way.
2. The newest of the mechanical home washing machines are so engineered that water temperatures can be controlled to a point safe for the more delicate fibers; as an example, a specific fiber may deliver best at a water temperature of 140 degrees, but water heated to anywhere from 180 to 200 degrees can damage the fabric's Wash-and-Wearability.
3. For various economic reasons the public has sharply reduced its rate of purchase on home laundering equipment in recent months; many families which had anticipated adding a drying machine to sit alongside the washer, or even to buy a new two-in-one unit suddenly decided to wait a while before buying more



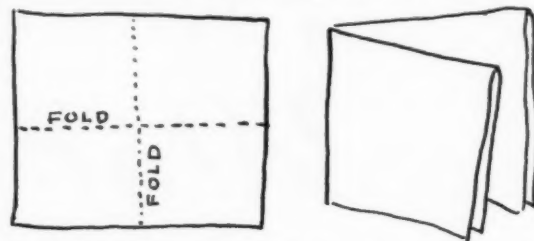
heavy equipment. The result is that even among those families who can wash clothes by machine, the drying has to be done by hanging. This suggests that manufacturing, buying and selling Wash and Wear goods should be slanted toward the home which does not have all of the new laundering equipment.

#### What is Meant by Crease Recovery?

This is an expression so commonly used in the textile field that it is generally accepted even where the individual might not understand what it is, and why it is so important in Wash and Wear.

Put in the simplest form Crease Recovery means the extent to which the fabric recovers from being creased, whether in wearing or washing. If a fabric has a high Crease Recovery, it means that after being washed it recaptures its original smoothness without heavy ironing; a fabric with low Crease Recovery is one in which the fiber or the cloth itself contains insufficient Wash and Wear characteristics, so that the housewife or the laundry must fully iron the garment to put it back into shape. The way a laboratory tests a cloth for Crease Recovery is this:

The technician takes a flat piece of the cloth and folds it over like this



The cloth is then laid out open, and after a specified period it is put under equipment which measures precisely how flat the cloth is across the crease-points. Let us assume, for instance, that the vertical crease comes back to within 67 degrees of lying absolutely flat (a completely flat surface is indicated at 180 degrees) and the horizontal crease comes within 87 degrees of perfect flatness. In other words, Crease Recovery running up and down is 113 degrees, and running across the cloth it is 93 degrees. Thus, the fabric would be termed as having a Crease Angle Recovery of 206 degrees, out of a possible maximum of 360.

This would instantly be labelled as a poor cloth for Wash and Wear, because in order to recapture the original smoothness the product would require heavy ironing, no matter how easily it could be washed. A satisfactory piece of goods would have a *residual* Crease Angle Recovery of 240 degrees; that is, after repeated washings the fibers would still resist creasing so well that very little pressing would be required after washing the garment.

#### Uniform Standards are a Need

When finishing plants arrived at minimum standards for shrinkage control they met a consumer demand face to face . . . and came out with laurels and profit. Before the introduction of the Sanforized process every mill put its own interpretation on what was shrinkproof; and in many cases the standards were specified by the converter or even the manufacturer. Chaotic conditions prevailed; a similar count cloth showed up in apparel with a shrinkage tolerance of anywhere from 1% to 8%.

It wasn't a matter of not knowing how to control shrinkage so much as a lack of uniform agreement as to what percentage to aim at. But once the public showed its ready acceptance for a definitely specified percentage, virtually the entire textile

industry and its customers realized that they must meet that figure. Such vague guarantees as shrinkproof were simply inadequate.

The industry now stands at precisely the same point with Wash and Wear. The most common consumer complaint is that the manufacturer or the store makes exaggerated claims which do not stand up in actual use; that there is a great amount of divergence in statements made for the same type of product under different labels; and there is a real need not only for telling the truth but for knowing what the real truth is. At the most recent meeting of the AATTC, for example, a great deal of member discussion ended in a great variance of opinion on these subjects: standard percentages in fiber-blending; standards for the construction of various types of cloth; standards for the length of time required for drying-out in Wash and Wear fabrics. Various groups offered their own versions of what they thought should be adopted as industry-wide standards; each had merit, but in the end, no one set of recommendations had been agreed upon.

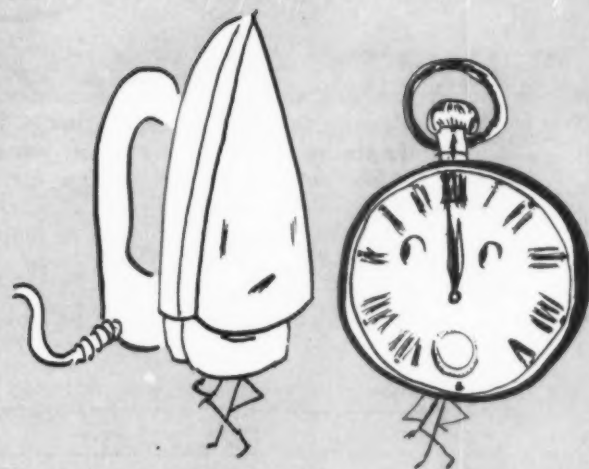
#### Satisfaction is a Subjective Issue

Unanimous is the feeling that the consumer is satisfied with what she is buying in Wash and Wear merchandise; not nearly unanimous is the *individual* woman's feeling of total satisfaction. It boils down to a simple matter of what each woman and her menfolks consider adequate. Insofar as the housewife is concerned, she is satisfied with the release from backbreaking laundering chores when it comes to washing and ironing her husband's shirts; whether her husband is equally happy is a matter of individual standards for appearance: some men are happy with a shirt which is merely presentable after laundering, others insist that the shirt look as though it had been professionally ironed.

Thus, while some people are happy with Wash and Wear which does not deliver everything they desire, others are disappointed in what they obtain. When the industry finally arrives at a formulation which will make every consumer completely happy, it will have gone a long way to cementing the hold which Wash and Wear . . . even some bad Wash and Wear . . . has taken on the public fancy.

#### What Automatic Wash and Wear Is:

In the pure sense this description belongs only to those articles made of those fibers, and constructed to specific standards, which permit *both* washing and ironing in machine and with a bare minimum of ironing, if any. This means that the garment, after being washed in a machine and then dried in another machine, should come out substantially free of wrinkles, and ready to wear; no garment comes out *entirely*



*Ironing time in the Wash and Wear household is a matter of minutes, not hours. It allows women more time for rest, more time to do interesting things. ✓*

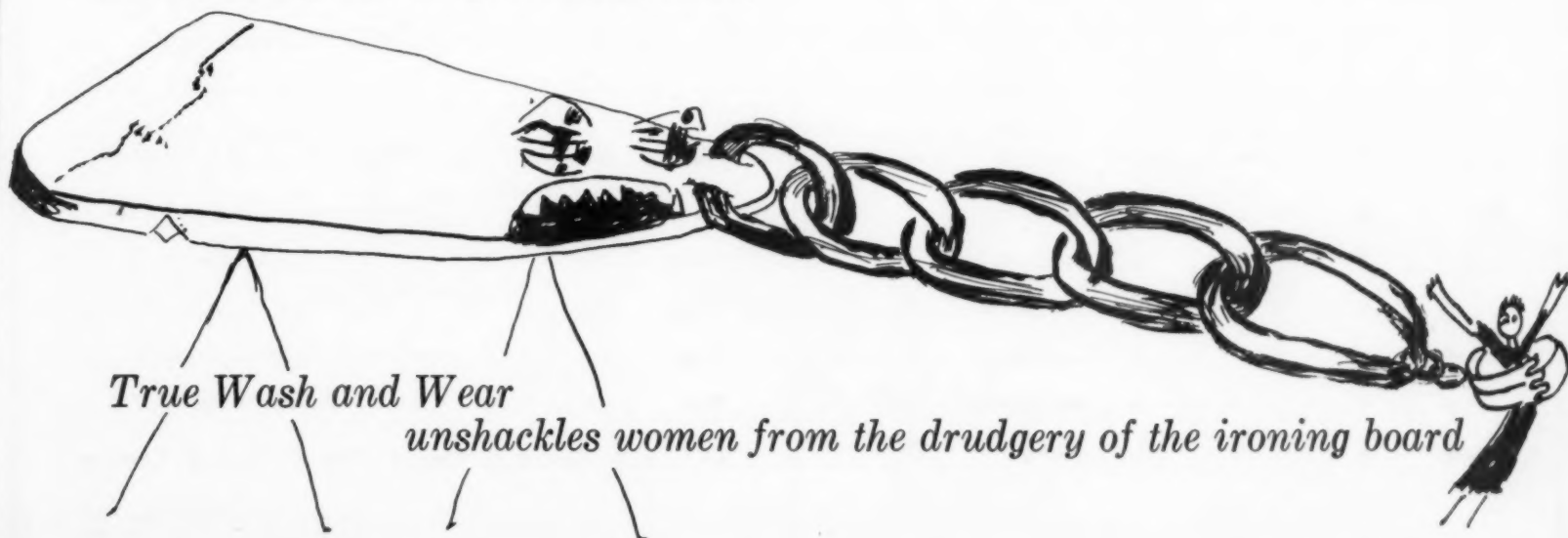
free of wrinkles.

It is easily understandable, then, that the garment should be constructed of fabrics which, in themselves, embody basic characteristics (in the form of fibers and blends) which lend themselves to moisture resistance; which have excellent crease recovery; which dry quickly. But the body fabric, alone, cannot be expected to take the full responsibility for Automatic Wash and Wear performance. At least as much credit or blame must be given to the trimmings and the construction.

In an address delivered by J. L. Barach at the Textile Society of Canada, he pointed out that the proposed definition places emphasis on garment rather than fabric because swatches of fabric may perform well in wash tests and a garment from the same fabric may not.

The factors that affect Wash and Wear performance are: *fiber, dyestuffs or dyeing procedures, finishes and finishing procedures, and fabric construction*. All of these factors must be considered together when developing a Wash and Wear fabric. For example, with a given fabric construction and a given set of dyes, the finish may still determine the commercial success or failure of the fabric in the Wash and Wear market.

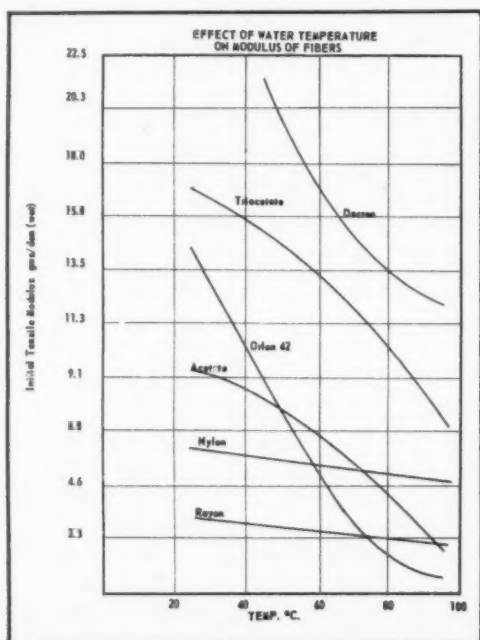
As more and more Wash and Wear fabrics are produced which interrelate all factors, better performance fabrics will result. In Wash and Wear at least three major fiber properties are







important: *modulus, elastic recovery wet and dry, and hydrophobicity*. Modulus is important in the initial hand of the fabric and the ability of that fabric to resist deformation during wear. Elastic recovery is an important factor in determining the degree to which the original appearance will be retained through laundering. Hydrophobicity helps determine the amount of swelling which will take place and thus the deformation of the fabric structure at the time this garment is laundered. Swelling is determined by the moisture affinity of the fabric.



This chart illustrates the effect of water temperature on the modulus of the fiber, an important factor in laundering. Note in particular the relationships between the fibers; for example, the curves for Dacron and triacetate show a relatively high hot wet modulus for these two fibers when compared with nylon and rayon.

These two charts show compilation of properties along with a potential Wash and Wear rating of each fiber as a fiber. In addition the 4th column lists the most critical or limiting process or property.

**Fabric Construction:** There is not yet available any coordinated study showing the results of systematic variations of fabric parameters as they influence Wash and Wear performance. We must, therefore, resort to specific data which will separate or rank fabrics on the basis of laboratory investigations. Work done at the N. C. Agricultural Station in Raleigh indicates that in large scale wear trials batiste type garments require less ironing than broadcloth and oxford garments of similar weight and fiber content. These same data also indicate that in the same twill weave pattern, the heavier weight yarn showed better appearance retention after laundering than launderings made from lighter yarns. These apparent differences are in accord with the established theory that it is more difficult to bend or distort yarns of greater diameter. In general two-ply spun yarn constructions are superior in Wash and Wear to singles yarn constructions. The appearance retention of a three-ply filament yarn fabric has been found to be superior to a more conventional single-filament yarn fabric and again indicates the advantage of ply yarn construction. The addition of hydrophobic fibers in quantities of 65% or more will significantly improve the appearance retention qualities of hydrophilic fibers regardless of the finishes used. It is also known that 30% or less of a hydrophilic fiber mixed with a hydrophobic fiber does not appreciably alter the degree of wrinkling within a particular construction. Twill steepness in twill fabrics construction also affects appearance retention. Results of data on a series of nine fabrics chosen to determine the effect of twill steepness suggest that fabrics which were woven with longer float length show better appearance and fewer wrinkles than the shorter float length fabrics. The results of washing closely parallel the wrinkling tests. It is probable that the greater yarn movement occurs in fabrics woven with longer floats which prevent local distortion of the more rigid bodies.

**Washable Classifications:** Four major categories are used to judge the results of laundering. They are: *hand washable, machine washable — low temperature, machine washable — high temperature, and unconditionally washable*. The chart below illustrates the conditions used in each. It should be mentioned there is no complete agreement on the details of these classifications but this seems to us to represent the current situation.

With regard to the colorfastness aspect of Wash and Wear there are many subsidiary and secondary requirements for dyed fabrics with respect to laundering conditions, and two major deficiencies related to Wash and Wear are often observed: 1) the staining of other fabrics put in the same wash water, and 2) the change in color upon laundering. These two charts indicate the best which now can be done under

(please turn the page)

## FIBER PROPERTIES RELATED TO WASH AND WEAR

Fiber	Modulus	Wet/Dry Recovery	Regain	Critical Process	Wash & Wear Potential	Fiber	Modulus	Wet/Dry Recovery	Regain	Critical Process	Wash & Wear Potential
Acetate	M	F	M	dye selection	F	Nylon	L	F	L	dye selection	G
Acrlan	M	G	L	construction	E	Orlon	H	G	L	construction	E
Arnel	M	G	L	dye selection	E	Rayon	H	P	H	resin finish	G
Cotton	H	P	M	resin finish	G	Vicara	L	P	H	wash procedure	F
Dacron	H	G	L	construction	E	Wool	L	G	H	wash procedure	F
Dynel	M	G	L	ironing	F						

L - Low; M - Medium; H - High; F - Fair; G - Good; E - Excellent

Charts by A. L. Barach, presented before the Textile Society of Canada



# THE SHIRT INDUSTRY IS POLICING ITSELF

*Its National Association has set Standards for Clarification of Terms used in Selling and Advertising to Avoid Exaggeration*

Recognizing that the consumer is all for Wash and Wear in men's and boys' wearables; that despite its rapid growth Wash and Wear is still but on the threshold of real magnitude; and that exaggeration and shoddiness are the two real barriers to be hurdled, the National Association of Shirt, Pajama and

Sportswear Manufacturers decided to police its own behaviour in making and selling Wash and Wear. Working in conjunction with the Good Housekeeping Laboratory, the special committee set up what it considers *minimum* performance standards toward which all members should work.

## MANUFACTURER CLAIM

The following are the only three all-cotton Wash and Wear representations which can be made:

### NEVER NEEDS IRONING

Garments so labeled never need ironing throughout their wearable life.

### WEAR WITHOUT IRONING. TOUCH-UP IF PREFERRED

Garments so labeled can be worn without ironing, but may be touched up if desired.

### NEEDS LITTLE OR NO IRONING

Garments so labeled may be worn without ironing, but ordinarily should be lightly ironed after laundering.

## WASHING METHODS

Manufacturer's claim must be accompanied by washing instructions on tag or label at all times.

### MACHINE WASH - TUMBLE DRY

Where garment is run through complete washing, rinsing and spinning cycles, and then is either hung to dry or dried in a home dryer. (May be stopped before rinse cycle to add fabric softener.)

### MACHINE WASH - SPIN DRY

Where garment is run through full washing, rinsing and spinning cycles, and then hung to dry.

### MACHINE WASH - DRIP DRY

Where garment is removed from washer before final spin cycle, still wet, and is hung to drip dry.

### HAND WASH - DRIP DRY

Where garment is hand-washed by light squeezing and rinsed without twisting or wringing.

## DISCOLORATION

White goods or other goods normally subject to bleach must show no yellowness, dinginess or any discoloration due to the finish after laundering with chlorine.

Goods not normally washed with bleach must show no yellowness, dinginess or any discoloration due to the finish when laundered without chlorine.

## ODOR

Fabric must be free of objectionable odors.

## TENSILE STRENGTH

Tensile strength of Wash and Wear treated fabrics should meet minimum industry standards both before and after washing.

In white goods or other goods normally washed with bleach — strength loss must not exceed 10% of the strength in the original fabric, when laundered with chlorine.

In colored goods or goods not normally washed with bleach — strength loss must not exceed 10% of the strength in the original fabric, when laundered without chlorine.

## COLORFASTNESS

Must pass AATCC #3A Wash test, unless clearly labeled "Hand Washable Only," or "Wash at Lower Temperatures."

## SHRINKAGE

Minimum of 3 measurements of critical areas after repeated washings should not show more than 2% residual shrinkage.

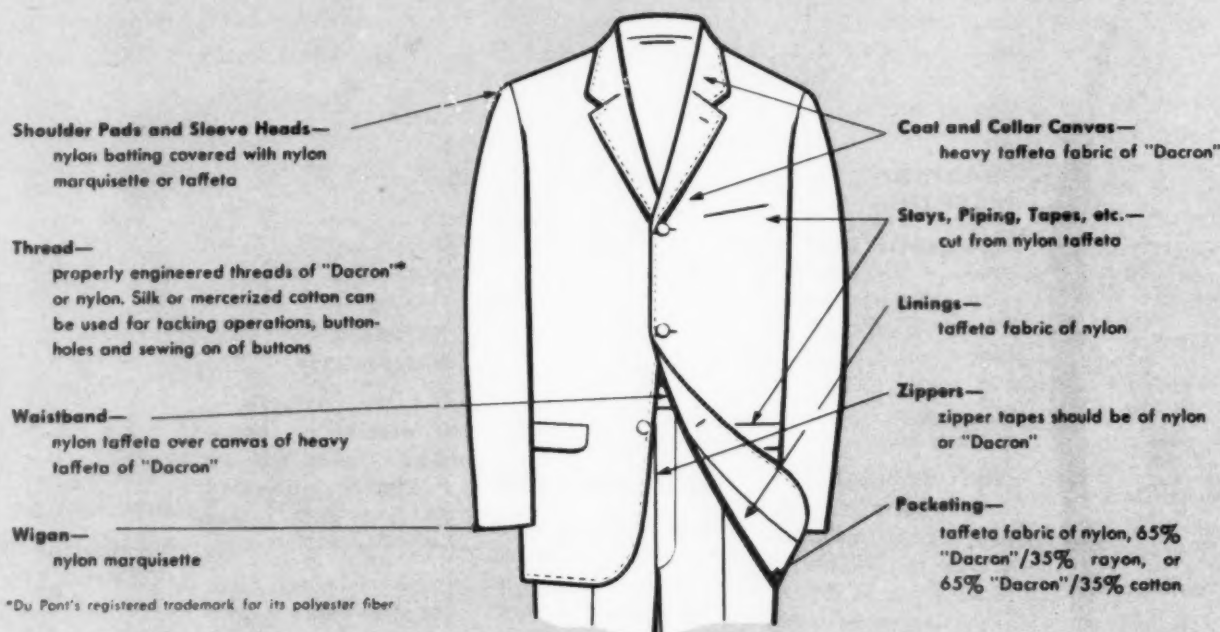
## GARMENT CONSTRUCTION

Trim, linings, thread and buttons should be compatible with the colorfastness, shrinkage and other components of the garment. Seams must be strong, with no unsightly puckering, and no fraying or slippage.

## IN a Man's or Boy's Suit, the diagram shown indicates the important points which must be engineered...

In addition, the usual tapes found in coat edges and lapels must be omitted, because their presence often introduces puckering and buckling. At strategic points such as coat corner bottoms, the lining must be tacked to prevent fraying during washing and to avoid the possibility that the lining might pull the coat body out of shape.

We do not touch on the subject of what is considered the proper or best fiber content for each type of clothing. The primary problem can be answered only by the functional need in each type of apparel: obviously there must be a variation among clothing, outerwear, rainwear and slacks. Also to be considered is the matter of fashion which has a great deal of weight.



(continued from previous page)

ideal commercial dyeing conditions for each of the fibers listed and for a full range of shades.

CLASSES OF WASHABLE FABRICS

CATEGORY	WASH METHOD	WATER TEMP. °F.	DRYING METHOD
HAND WASHABLE	BY HAND	105	DRIP OR LINE DRY
MACH. WASHABLE	AUTOMATIC WASHER	125	DRIP OR TUMBLE DRY
MACH. WASHABLE (HIGH TEMP.)	AUTOMATIC WASHER	140	DRIP OR TUMBLE DRY
UNCONDITIONALLY WASHABLE	AUTOMATIC WASHER (INCLUDING BLEACH)	160	ANY METHOD

When blends or combinations of these fibers are used, the colorfastness will be determined by the potential fastness of the poorest performer in the blend. In addition, it should be noted again that while the chart shows the results obtained when the best dyes and procedures are employed, cost considerations will in many cases prevent their use, resulting in down-grading of fabrics to the point where they may not be acceptable. In brief, the problem resolves itself to the selection of materials and procedures which are reasonable in cost but

which will turn out fabrics which meet the consumers' expectations. The next two charts show the construction and fiber content of a group of fabrics that, in the opinion of some qualified technologists, are acceptable as Wash and Wear.

COMMERCIALLY ATTAINABLE WASHING PERFORMANCE

FIBERS	STAINING	COLOR CHANGE	RESULTANT CATEGORY POSSIBLE
ACETATE	SLIGHT	SLIGHT	HAND WASHABLE
ACRILAN	PNC*	PNC	MACH. WASHABLE (HIGH TEMP.)
ARNEL	SLIGHT	PNC	MACH. WASHABLE (HIGH TEMP.)
COTTON	PNC	PNC	UNCONDITIONALLY WASH.
DACRON	SLIGHT	PNC	MACH. WASHABLE (HIGH TEMP.)
DYMEL	PNC	PNC	MACH. WASHABLE (HIGH TEMP.)
NYLON	PNC*	PNC	MACH. WASHABLE
ORLON	PNC	PNC	MACH. WASHABLE (HIGH TEMP.)
RAYON	PNC	PNC	UNCONDITIONALLY WASHABLE
WOOL	PNC	PNC	HAND WASHABLE

\* PNC - Practically No Change

**Finishing:** The importance of finish and finishing procedures cannot be over-emphasized. In fact, finishes have made possible Wash and Wear fabrics from fibers, notably cotton and rayon, whose intrinsic properties do not naturally lend themselves to this type of performance. Finishes can and are being used on all types of fabrics to provide Wash and Wear per-



formance in varying degrees. These two charts list those finishes most common in today's market. The maximum potential Wash and Wear rating, as you can see, is best attainable even if a finish is needed. Also it should be noted, the choice of finishing process is often dictated by commercial considerations and the type of fabric construction.

FINISHES USED ON WASH AND WEAR FABRICS		
FIBERS	FINISH REQUIRED FOR MAXIMUM WASH & WEAR PROPERTIES	MAXIMUM POTENTIAL WASH AND WEAR RATING
ACETATE	NONE	POOR-FAIR
ACRILAN	NONE	GOOD-EXCELLENT
ARNEL	HEAT TREATMENT	EXCELLENT
COTTON	CROSS LINKING RESINS, STARCH DERIVATIVES, THERMOPLASTIC LATICES, SOFTENERS	GOOD
DACRON	NONE	EXCELLENT
NYLON	HEAT TREATMENT	FAIR
ORLON	NONE	GOOD-EXCELLENT
RAYON	CROSS LINKING RESINS, STARCH DERIVATIVES, THERMOPLASTIC LATICES, SOFTENER	GOOD
WOOL	HALOGENATION (FOR STABILITY) MODIFIED ACRYLIC POLYMERS, MECH. FINISHING, STEAMING	FAIR-GOOD

Charts by A. L. Barach, presented before the Textile Society of Canada

**Future Trends:** A study of the Wash and Wear fabrics of today highlights one very important point. Fabrics now being used in most cases employ the same old fundamental constructions with something new added, namely the hydrophobic fibers and/or specific finishes. The great opportunity for creating real Wash and Wear fabrics lies in the intelligent engineering of new fabrics based on Wash and Wear performance requirements. This avenue of approach is being taken to a limited

extent in some laboratories. These fabrics may not have the conventional hand and appearance, and may even be out of line cost-wise; nevertheless in the long run a sound fabric engineering approach may be profitable in that these constructions may give the consumer *real* Wash and Wear performance.

What an excellent opportunity this offers to the enterprising mill for capturing a larger percentage of the consumer's spendable dollar! To be more specific, each mill man or fabric producer can profit best by studying his market and adapting the technical know-how and equipment to his own segment of the industry; perhaps with the help of the fiber producer.

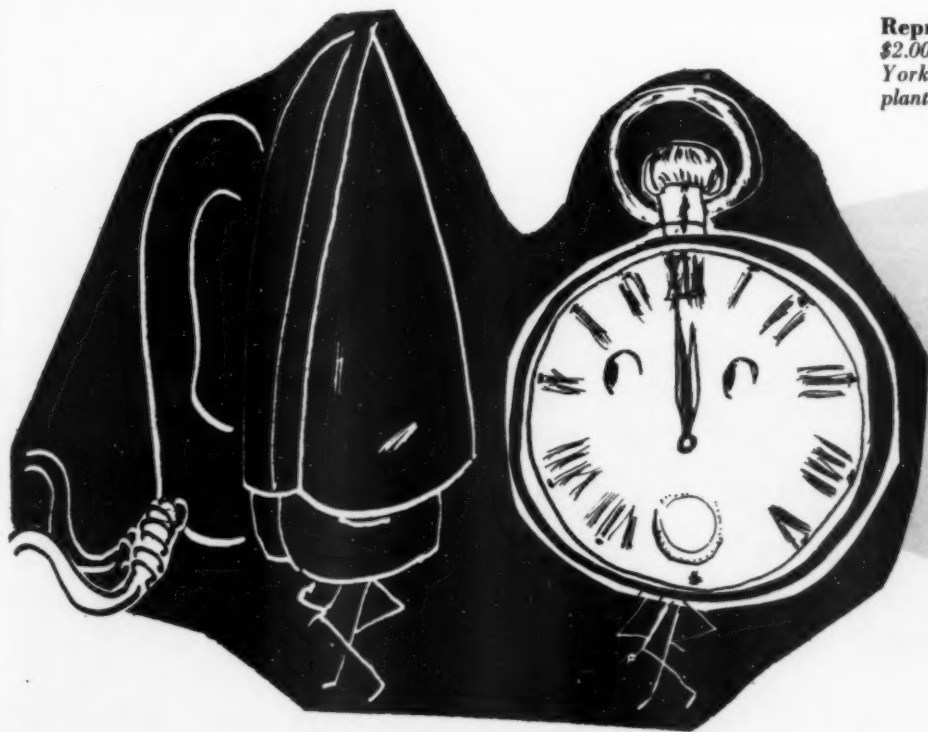
Two meetings recently held in Washington, D. C. — one by the National Cotton Council and the other by the American Home Laundry Manufacturers Association emphasized the importance of and interest in Wash and Wear fabrics. The prominent participation of the fiber producers in these conferences indicates that they appreciate the dynamic appeal of the Wash and Wear trend; you can be sure that they are ready to assist mill men in the selection of the most suitable fibers, blends, and dyeing and finishing procedures. The fiber producers realize that the trend will continue and are not only interested in selling fibers *today*, but know that *tomorrow's* fiber sales will depend on the production of Wash and Wear fabrics which will more closely live up to the promotional claims, and give the performance the consumer expects.

*The confusion* — frequently emanating from converters who were largely responsible for the promotional development of Wash and Wear — must be cleared up.

It appears to us that the problem is one which should be resolved by the heads of the mills themselves. They should analyze the component factors which the public expects; determine safe minimum standards for delivering each of these elements; and then mutually manufacture and promote their products *on the same specifics*.

This would not debar any mill or finisher from offering products with higher-than-minimum qualities; but it would contribute two immediate benefits: (a) it would remove questions and hesitancy on the part of the public and (b) put the cumulative effectiveness of the whole industry's selling behind the dynamic force of Wash and Wear.

Reprints of this Wash-and-Wear Section may be obtained at \$2.00 each by ordering from American Fabrics, 152 E. 40th St., New York 16, New York. Valuable for training personnel in mills, finishing plants, manufacturing and retailing (50% discount on 25 or more).



*Said the Iron  
to the Kitchen Clock:*

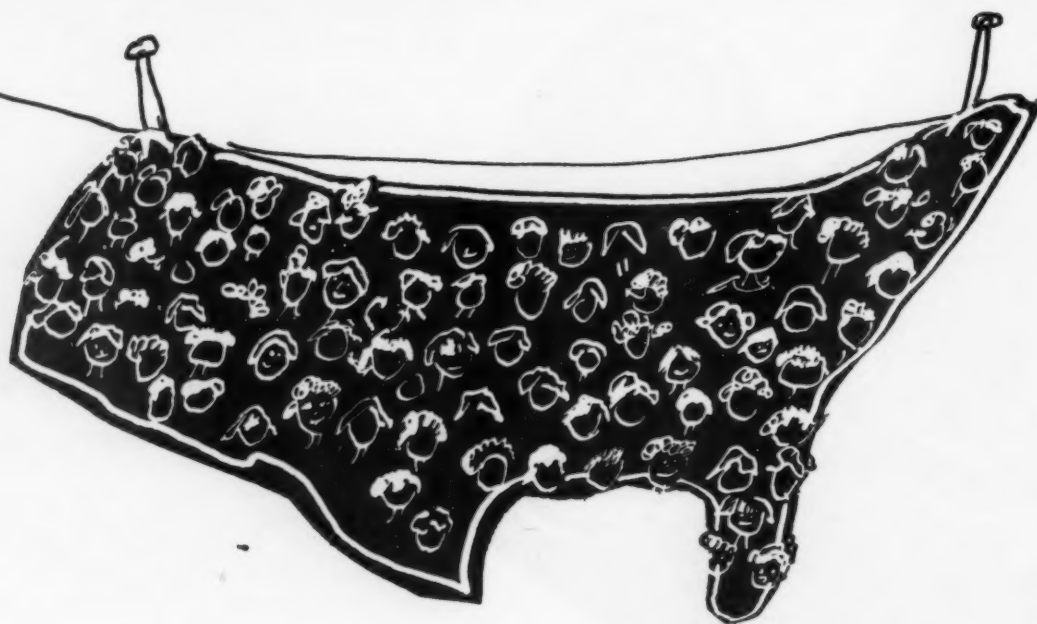
**"We're not going to  
spend so much time  
together from now on!"**





## WASH AND WEAR

*Economic opportunity of our  
lifetime . . . because it fills  
a most definite consumer need.*



Nocturne . . . new all-Dynel pile fabric woven by Princeton

## LENDING A HAND TO NATURE

*The small harvest of Long-Haired Seals can't meet Europe's demand: Princeton Fills the Gap*

Among the Continent's smartest men and women, the fur of the long-haired seal has long been prized as trim for their outerwear. But so small is the harvest of these skins that there is never enough to meet the local demand . . . and export of the skins to this country is simply out of the question.

But Princeton Knitting Mills, in conjunction with the wizardry of the Dynel laboratories, came up with a most satisfactory replacement. They have produced a fabric which has the plush look of European long-hair seal, plus its dimension. The cloth is light in weight; has such virtues as the ability to withstand mildew.

In an experimental manner during 1957, Princeton produced a small quantity which was made up into men's jackets and limited to a handful of the country's top retail stores. An immediate sellout resulted, indicating that people here are appreciative of the rich look of this type of fabric.

The jackets shown here were made by American Male division of Chief Apparel. One has the Nocturne collar-trim; the other is made entirely of this lush fabric.





Other major industries have learned that motivational research . . . a knowledge of the impulses which cause people to react favorably or unfavorably . . . can produce valuable advance information in the preparation of a product and in its selling presentation as well. Those in the textile and soft goods fields . . . particularly today . . . are most vitally interested in knowing the psychological factors which motivate people to buy one type of fabric or color or weave in preference to another; they are even more interested in knowing how to apply such knowledge to their manufacturing and promotion.

While it is hardly likely that motivational research can save all of the hundreds of millions of dollars lost annually in markdowns on textile products, any reduction in this direction must be of great value to the industry. Since motivational research is coupled almost automatically with the name of Dr. Ernest Dichter, we asked him to tackle the subject. — A. F.

## NINE WAYS TO VITALIZE TEXTILE SALES

by Dr. Ernest Dichter, president, Institute for Motivational Research, Inc.

### TEXTILES ARE AS BASIC TO LIFE AS FOOD.

His clothing insulates man from cold and heat, protects him from changes in temperature and climate. Textiles also protect man against contamination or injury. Textiles play a vital role in all interpersonal relationships as well as in the ceremonial occasions of human society.

Yet today Americans wear clothes made of fabrics which are largely invisible to them *psychologically*. A sampling of consumers interviewed by the Institute recently showed surprisingly little knowledge of the value, the grade and the quality of the fabrics used in the clothes they were wearing. When it came to synthetics, their knowledge was even more vague. And finally, as far as fabric brands were concerned, a real vacuum existed.

How does it happen that a centuries-old romance between man and textiles has lost so much of its ardor? That an earlier intimacy and understanding has given way to cool aloofness? Certainly the relationship should and could be a dynamic one. The question for the textile industry is how to make it so; to improve the relationship; and how to revitalize the meaning of textiles and their role in our culture today . . . to stimulate sales.

The first step, logically, is to find out how people really feel about textiles. This sounds simple enough: just ask them. Actually, it doesn't work that way. When you ask people a direct question, you will get the kind of answer they *think* you want, or the kind of answer they *believe* will present them in the best light. You will get a rationalized answer.

But you will certainly not get at the deep-seated *emotional attitudes* which are what really motivate people. Using the tools of the social sciences, and many techniques developed in the course of our experience, motivational research probes below the level of conscious rationalization to find out what people *really* think and feel. It also attempts to isolate all the social changes and basic trends which influence attitudes toward product groups, products and brands.

Applying these techniques to an investigation of the textile industry, we have uncovered the existence of certain attitudes and trends which are of major importance to the present and future of the textile industry. Here are some of the findings which we believe can and should influence the industry:

### I. THE TEXTILE CONSUMER SUFFERS FROM MISERY OF CHOICE

Americans in 1958 are much less familiar with the raw materials of textiles than was the family or the community that experienced textiles from cotton-picking or wool-shearing through the weaving, dying, cutting, sewing and wearing process. Today contact with textiles begins with sewing or even wearing, and not with the preliminary weaving and dying processes. Millions of women sew today, using an almost unlimited range of textile products. A progressive industry has created a rich selection of wool, cotton, silk, linen and a host of synthetics in unlimited colors, patterns and textures. But whether the consumer purchases her textiles in ready-to-wear or by the yard, she lacks the direct and intimate knowledge of fabrics which once existed in this country.



This relative ignorance, coupled with the vast array of fabrics from which a selection may be made, creates in the consumer's mind a fear of selecting the wrong fabric or color or pattern for her needs. She is faced by a *misery of choice* which she is unable to resolve without the help of the textile industry. As experts, the leaders of the industry must alleviate this misery of choice by producing designs and colors and creating advertising which give the consumer the feeling that her special needs are being satisfied. In other words, in order to sell more textiles, *textile buying must again become a pleasurable and an exciting venture without inhibitions caused by feelings of fear and insecurity.*

## II. NEW TEXTILE CONSUMERS HAVE NEW SOCIAL NEEDS

During the past eight or ten years, the American middle class has absorbed millions of families who were formerly members of the upper lower class . . . craftsmen, skilled and even unskilled laborers and technicians. Because they are not imbued with the traditions and the knowledge of the older middle class, these people are often insecure in their judgment of products which are not familiar to them. Moreover, they are anxious to purchase not merely products but *roots in the middle class*. The textiles they select for their clothing and for their homes have the additional mission of indicating to the world that they are now well established in their new social position.

It is important, therefore, that the textile industry examine carefully the needs of this new middle class in order to identify its products with these needs. By giving textiles a vital position in the scheme of middle class living more fabrics will be purchased and used.

To mention two basic factors, the members of the new middle class have a great need for security and for individualism. They want to know that they are buying the right, reliable material. And they want to feel that they are buying not as members of the anonymous masses, but as individual human beings who are now able to follow their own tastes and whose personal needs have been considered by the manufacturer. Our studies show that present textile merchandising and advertising practices do not satisfy either of these demands.

## III. THE CONSUMER HAS LITTLE BRAND CONSCIOUSNESS OR BRAND LOYALTY

When someone decides to buy an electric appliance about which he knows nothing, he often says to himself: "If it is put out by General Electric or Westinghouse, I'm safe; I can't go wrong."

In contrast, the textile industry with all its variety and technical perfection commands less brand loyalty for its products than exists in almost any other area of consumer purchasing. In food products, in housewares, in home cleaning products, not to mention home appliances, automobiles and even in a number of fashion products made of textiles, there is a high degree of brand consciousness and brand loyalty. When we come to textiles, the consumer has very little brand consciousness of the products she buys. Yet brand loyalty can be built for the textile industry, as well as for any other industry, provided manufacturers and designers set out consciously to study and answer the consumers' needs — to complement and enrich the fabric of the consumer's life.

## IV. AMERICANS SEEK THE INFORMAL LIFE

Another major change in American life is the increasing trend toward informal living, of which everyone is very much aware. This fact holds great significance for all levels of the textile industry. It means that the industry must, first of all, understand the emotional needs which underlie the demand for informality, and pattern its fabrics, designs, colors, etc.

. . . as well as promotion and advertising . . . according to these psychological needs. Is it the "friendliness" or "cleanliness" of cotton . . . the "rugged, outdoors" qualities which wool possesses . . . the "excitement" or "luxury" of silk . . . the "modern, carefree" attributes of synthetics? Are these the most effective appeals? Research must answer these and similar, vitally important questions.

To be sure, today's textiles consciously seek to meet the needs of the modern consumer's casual pattern of living. But how much of this is based on real understanding and insight, and how many of these attempts are hit-and-miss propositions?

## V. TEXTILES ARE A PSYCHOLOGICAL MIRROR FOR WOMEN

An even more decisive factor in selecting textiles is the contemporary woman's self-image: how she sees herself and her role in the home and in life in general.

Textiles have expressive power. Instinctively the woman feels that the material she wears, or its design, reveals her entire personality. She therefore shows preferences for certain kinds of materials and patterns. And often these preferences are not individual but are held by large groups of consumers. In other words, they determine usage.

As an example, it has been found that cotton is growing in popularity even in this age of synthetics . . . at least among women. To take two examples, a recent survey of women's attitudes to selected fibers found that from 1946 to 1954 women's preference for cotton in housedresses went up from 86% to 94%; for ready-made summer dresses, from 28% to 48%. Rayon ranked second in 1954, with only 17% of women preferring it. In general, the study showed that from 1946 to 1954 increasing numbers of women spoke of the good qualities of cotton . . . more of them liking more things about cotton and liking it for more uses than any other fiber. Our studies show that this popularity is due to the fact that women's life goals, their relationship to men, as well as their social role have been undergoing subtle changes ever since the last war. Women are less competitive with men and more family-centered; the trend is toward a more balanced relationship between the sexes.

Cotton has the ability to express many of these changes.

## VI. CONSUMERS ARE AMBIVALENT TOWARD SYNTHETICS

The assumption made in some textile-apparel ads is that natural fibers today must incorporate the wearability qualities of the synthetics in order to be successful. If this is true, an important task for the textile industry is to examine the factors which change consumer preference for natural fibers into a preference for synthetics or the other way around. Are there certain kinds of finished products which the consumer sees as being preferable in some way because they are made of synthetics rather than natural fibers? Does she seek the qualities associated with natural fibers in other specific cases? In promoting new synthetics, what types of consumer resistance must the textile industry be prepared to meet and overcome by an understanding of consumer attitudes? Here are three such attitudes:

### A. THE IDEAL PRODUCT

Motivational research learns that consumers retain an image of the ideal product — its characteristics, its functions, its composition. If, for most consumers, the ideal sheet is made of percale and is white and smoothly ironed, then resistance to nylon sheets must be overcome by approximating product characteristics and appeals to those of the "ideal one," as well as by determining new qualities and appeals which the consumer might welcome in a sheet.

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#### B. THE FRAME OF REFERENCE

Can nylon, for instance, be made to symbolize luxury, or should it be sold as durable? What niche can it best fill for the consumer and what appeals will be most acceptable? The textile industry must understand that there are many new uses for synthetics which the consumer finds it difficult to associate with his own experience. He may willingly accept a synthetic which has been on the market for years in the form of one product, and reject a new use of that same synthetic because the new product does not fit his own frame of reference.

#### C. BROKEN PROMISES

In addition to resistance caused by lack of knowledge and familiarity, there is another form of resistance to synthetics which the industry itself has helped to reinforce through the exaggerated claims it makes for wash-and-wear products. The wash-and-wear field, including dresses, suits, blouses, shirts and other apparel, has not nearly reached its highest volume of production and sales. But it may be seriously curtailed for many years if it fails to recognize that consumers are wary of promises which cannot be kept. If your garment promises no ironing and the housewife really has to iron it, her negative preconceptions about synthetics are strongly reinforced.

#### VII. DESIGN TREND: SYNTHESIS BETWEEN YESTERDAY AND TOMORROW

But how about design, one of the most vital factors in success or failure?

Research experience shows that it is possible to predict some trends in fashion and design-acceptance on the basis of a controlled analysis of existing psychological needs dominating a society.

In this vein we have found, for instance, that what women want most today is a synthesis of yesterday and tomorrow. They want the convenience of the new fabrics which require less care than the old ones; they want fabrics which are easy to wash and don't need to be fully ironed. At the same time, however, they also want to recapture time-honored esthetic values. Thus, for example, nylon tablecloths with the effect of organdy are extremely popular.

Such little details are of great importance to the researcher; they are symptoms of a general trend. A change in style and general taste is never an isolated phenomenon. It is just one expression of a shift in the value system of a society. It is the visual expression of a new orientation to life.

We find that today's American seeks a home-centered life, seeks roots, genuineness and appreciation of his or her individual self. In the visual fields, these needs are translated into a demand for warm and genuine esthetic values, for a combination of graciousness and conservatism, for more color, but in a "safe" range.

In applied arts the structured form is still much preferred over the purely abstract and the free form. The latter is making headway, but mainly as an "extra touch," a "dessert." One could say it is the fun or Sunday element and not the everyday fare. Consequently, it would better suit products which have a playful or luxury character than necessities.

These seven major findings indicate the need for new approaches which will increase the sale of textiles. But how does the industry utilize these findings? Where does it begin? Motivational research is not merely diagnostic; it is also therapeutic. We come, now, to the practical application of our findings to the problems which face the textile industry.

## MISERY OF CHOICE

The following quote from one of the studies of the Institute for Motivational Research vividly illustrates the problems and hesitations of the consumer faced with choosing from a great variety of products.

"You know what I'd like? I'd like to be able to walk into a wallpaper store and say, 'I want a small patterned paper, such and such colors, at such and such price.' And then I'd want somebody to bring me a book with maybe twenty or so possible papers that match my description. It would be hard enough to choose between that many. Having to look through thousands that I'm never going to use, to try to pick some that I can think about, is an awful nuisance. Sometimes I get so mad I want to walk out of the store and cry. I felt that way the time I picked the bedroom paper. If they could just find a way to arrange the books so they made some sense — so they all were the same color, or all small patterns, or maybe all the same pattern in different colors — that would make it so much easier!"

This "misery of choice" situation arises ceaselessly in the world of consumer goods and is especially acute with regard to textiles.

While correct design and correct selling and advertising approaches will vary according to the textile product involved, there are some general answers for the textile industry in the following program:

- 1. Create the feeling of a physical relationship.** Remember that the consumer's relationship with textiles is a physical one. He responds to what the textile does for him: whether it feels rough or smooth against his skin, whether it seems to give off a warmth of its own, or whether it seems to insulate him by its strength and durability. He notes its color and its pattern. He feels its texture and responds to it. Its odor has meaning for him, too, in terms of his own experience. Stress, therefore, the sensuous qualities of your product.
- 2. Create meaningful associations.** Through this physical relationship between the consumer and the textile, persuasive associations may be created and emphasized. Textiles do not exist in a vacuum, nor even in isolated swatches. Each has a power and a symbolic value. It may be an association with childhood events or daily life. Not only clothes, but fabrics make people. When we say "clad in silk" we say much more than three words. Fabrics can be engineered and promoted to evoke these emotional associations which will add significance to textiles and communicate their special value to the consumer.
- 3. Resolve the misery of choice.** One of the reasons the consumer "forgets" brand names is that she is confronted by a profusion of products whose value she is not equipped to



judge and whose claims all seem similar. The textile industry must recognize the consumer's confusion. It should take the consumer into its confidence by explaining frankly what the fabric can and cannot do. It should reassure her without making exaggerated claims or promises which cannot be fulfilled. A genuine industry-wide educational program can do much to win the loyalty of confused consumers.

**4. Match the thrill of the buying experience.** The act of buying, for both men and women, is filled with excitement and importance. The industry must recognize this and utilize its fabrics in displays, in promotion, in ads, to capture the emotional qualities of the buying act. In so doing, the industry will communicate understanding of and consideration for the potential customers.

**5. Provide moral permission.** Consumers, as we have indicated, are seeking stability at the same time that they seek individuality, good taste, status, and all the attributes of a pleasant, modern life. They seek moral permission to purchase and use textiles in new ways. The industry can help them by projecting authorities in design, color and taste. The consumer's reluctance to purchase — his unwillingness to exchange the old for the new — is often based on fear. It is up to the industry to answer these fears with positive psychological reasons for change.

**6. The genetic approach: educating the child.** Children today learn about cooking, sewing, home repairs. But how much do they know about fabrics and what is the industry doing to help them learn? Here is a rich and unexplored area which can reap future understanding and future sales for the textile industry.

**7. Appeals to men and women.** Tastes are changing in America. The textile industry is, of course, aware of the growing interest men have in their wardrobes. It is also aware of current fashions preferred by women. It must go a step farther by searching out new trends. It must become a trend leader, designing and promoting for tomorrow as well as today. Only by understanding in advance the changes which will prove most meaningful and most acceptable to consumers, can the industry hope to increase the use of textiles.

**8. Fill unsatisfied needs.** Many unfulfilled needs lie dormant among new consumer groupings. The textile industry must know where these new consumer groupings exist and what their needs are. It must acknowledge and encourage changes in America's cultural life by fulfilling the unsatisfied needs they suggest.

**9. The industry must make news.** It must exploit its own progress by reaching influential authorities in the garment industry, at the manufacturing and retail levels. Above all the industry must present its case, its important achievements and advances to the public at large. It must utilize the press to much better advantage. In most newspapers there are sections devoted to fashion, to cooking, to furniture, but very little to textile news.

\* \* \*

The ever changing American scene offers a challenge to an industry which has come close to technical perfection and must now encompass in its activities, an understanding of the dynamics of American life. Those products which are the keys to participation in new activities will answer the new consumer's need for extending his horizons. The American consumer is growing up and his growth is accompanied by a desire for meaningful experience — experience he can relate to his own life and which, in turn, deepens his life. The textile industry, because of the rich variety and the high quality of its products, is well equipped to answer these needs. To do so, however, it will need to keep one step ahead of the consumer on his road to maturity. ●



## HAVE SYNTHETICS WON ALL THE BATTLES?

Motivational research finds that the sales of textiles are powerfully influenced by the psychological appeals of the various materials. Women especially are almost as conscious of the material they wear as of their own bodies. They are also deeply sensitive to the *feel* of the materials (curtains, bedspreads, rugs, etc.) which surround them in their homes.

As an example, studies in this area reveal the following major emotional appeals of some of the basic textiles:

### Cotton

1. Cotton is friendly without effusiveness or ostentation.
2. Cotton shows innocence with a promise of underlying sexuality.
3. Cotton is cool and calm with a promise of hidden inner warmth.
4. Cotton is clean and pure, but ready to take musing up if necessary.
5. Cotton is for impersonal, practical, everyday uses; yet it does not conceal the unique, special, personal qualities of the wearer.

### Wool

1. Wool is masculine — strong, rugged, protecting, flexible and sexually attractive.
2. Wool's tough exterior implies a warm, tender life beneath the surface.
3. Wool transforms sheltered people into beings capable of meeting the rigors of the great outdoors.
4. Wool is sedate, conservative, cultured.
5. Wool is a symbol of respectable group life.

### Silk

1. Silk is sensuously and sexually exciting.
2. Silk is personal, intimate, revealing.
3. Silk is the standard of excellence for refinement.
4. Silk is cool, gracious luxury.
5. Silk is regal and exotic.

One weakness of synthetics is that, especially at the beginning, they fail to deliver an *emotional message* based on past experience and associations of long standing. For successfully launching a new synthetic material, it must be provided with an *emotional* frame of reference. Studies find that one effective way of doing it is by producing new synthetics in designs or colors or patterns which are associated with past emotional experiences and satisfactions.





# HOW COLOR RESEARCH CAN HELP YOUR PROFITS

by Howard Ketcham

Consumer Research is like saving — if postponed until needed, it is too late to start. Since color is a dominant factor in merchandising in many industries and for many products, the selection of the right color for each particular line of merchandising is one sure way to make buying and selling easier for the buyer, the manufacturer and the distributor. By eliminating the speculative element from color decisions, production is made much more economical; inventories are reduced; costs are held down to a minimum; merchandise is strengthened over competition, bringing better prices; waste is diminished and the risks of buying and holding slow-selling stock are reduced.

Heretofore, with most manufacturers, the choice of colors has been largely guesswork. Even when the manufacturer is able to control his local market and virtually dictate the colors which the consumer will be offered, he can only guess at their sales appeal. He has to speculate on the saturation point of public interest, or when it is time to stop producing a certain color. In most lines, style seasons are merely arbitrary periods of color change. Actually, when fatigue and boredom develop, buyers are ready for something new. Public taste fluctuates as much as four times a year in some seasonable lines. Therefore it never pays to be ahead of trends in colors, for there is no profit in running an experimental station in place of a salesroom. A man's color judgment is never better than his color information.

## GET THE FACTS

For these reasons, it is usually desirable to run impartial, professionally conducted color surveys, at frequent and regular intervals. Once the facts are developed, the problems will tend to solve themselves. The important thing is to get all of the facts, for it is essential to know who or what starts a color trend, the processes by which consumer color preferences are established, grow, lose public favor and are replaced by other preferences. As the vice-president of one of the largest automobile companies put it: "The job today is to provide colors in finishes and fabrics the people want to buy, rather than what the manufacturer wants to sell."

## CHECKLIST AS A GUIDE

To introduce this important topic of surveys, here is a convenient checklist that shows at a glance some of the many ways color and market research can help you if you are considering a new product color line. The right kind of

research, correctly planned and executed can:

1. Find preference for color of a product
2. Discover color features desired in a new product
3. Determine the need for new colors
4. Help select a name for a color
5. Determine variations in use of colors in different localities
6. Determine variations in color use by sex, education, economic groups, geographic area, etc.
7. Get consumer opinion for product color improvement
8. Find out whether new colors will be liked by dealer
9. Find out if they will be liked by the consumer
10. Help anticipate future color trends
11. Help determine color buying motivations

## IMPORTANCE OF COLOR RESEARCH

Why has the color of a product so much to do with its sales? Psychologists have many answers. The essential fact remains, however, that people react in different ways to different colors. A manufacturer's first job is to find out as closely as possible *how and why* consumers react to his product colors as they do. Without proper research, manufacturers can only guess at color preference and acceptance by the public.

## CAREFUL PLANNING OF SURVEYS

Careful planning of a color preference survey is as important as the survey itself. Approaching the wrong people, or too few people — in the wrong part of the country, or in the wrong season, or the wrong income group — or with an insufficiently representative range of colors, or with incorrectly worded questions — is a waste of time and money.

It is best to offer what people want *after* they have made known their preference. Through survey, the manufacturers of a plastic toileware set found that a certain shade of lilac would prove a best seller. Although a revolutionary hue at the time, so far as this line was concerned, lilac sold out completely before the large Christmas season arrived.

With the surge to mass building and less expensive building materials directly after World War II, the Celotex Corporation's product, Celotex Interior Wallboard and Plank finish for dry wall construction enjoyed greatly increased consumer acceptance. Instead of being used for re-modeling attics and basements, it proved structurally suitable for walls throughout moderately priced homes. The thought occurred that this interior finishing material would have much wider acceptance throughout the house if it could be offered in colors more compatible with popular home furnishing colors. The sole basic color then available on that firm's wallboard was a commercial looking grey-beige.

To check the desirability of color change, the Celotex Corporation authorized a country-wide survey to determine what color or colors should be added to the line of interior finish products. The survey showed that a certain shade of blue-green and a pink with a bluish undertone were the two most wanted colors. The original gray-beige color was least popular. The two new colors were added to the line ten years ago; they are still in strong demand in all marketing areas and have been copied by competition.

## INTERPRETATION IS IMPORTANT

Selecting exactly the right colors to be presented for evaluation and choice in the survey is most important. The public is not skilled and experienced in the matter of visualizing

color or in determining how colors will look in various end uses. The public can merely indicate which of several colors they think they would like for a stated purpose. It is up to the color specialist to present only those colors which his taste, judgment and experience lead him to believe would be successful for the project in view.

Securing the information on a survey as outlined is a purely mechanical matter. *Interpretation* of the results is an important factor, since it is through proper analysis that correct forecasts may be reached.

This much may be said on survey results. With color researchers available everywhere in this country, it is now possible to determine the color response of any number of individuals for any product in any price range. And all of this can be done in a relatively short time at a relatively low cost. The exactness of results is assured by the use of specially prepared equipment which presents the colors to be tested in the various parts of the country.

Women have helped provide answers for public opinion polls in politics, governmental affairs and the demand for new products. Given the opportunity to express personal preferences from a properly planned color menu, they have shown that they can *and will* give constructive answers to questions on the dress colors they are most likely to purchase for any season ahead.

When studies such as this are made, women are questioned at home. Color charts showing up to 152 appropriate colors which comprise a practical range of colors designed to meet customary seasonal or product demands are successfully used. Usually there are 19 each of carefully selected blues, greens, browns, reds, purples, oranges, yellows and grays. These include a full choice of light-value, medium-value and dark-value varieties, and a similar choice in pure, medium and grayed color strength.

In a follow-up, the top third of the colors prepared in the preliminary voting are double-checked after they are made up in finished fabrics. Out of the two surveys comes a final selection of new basic colors whose dynamic attraction and current appeal is attested by the nation's women.

Surveys like this provide practical color preference insurance for the manufacturer, for the buyer and for the consumer.

By means of color studies such as these it was found that for one particular Fall season under consideration:

- Bright colors would dominate.
- Greens, in light and dark values, would be popular.
- Blues, as a color family, would be a store favorite.
- Browns would continue in favor as traditional colors.
- Black and dark colors would be strongest in the East and Southeast.
- Light brown and beige would be more popular on New York's Park Avenue than elsewhere.
- A luminous green with bluish undertone would be an important favorite.

**COLOR NAMES:** Women preferred, by a 4-to-1 vote, color names which describe the hue, to names which are merely of the fashion type. After all, what does a color called Elephant's Breath actually look like?

There is a decided sales insurance to be had from information that *predetermines* promptly which of any colors under consideration are likely to sell — and in which sections of the country they will sell best. These are facts that invariably help save money for every manufacturer of colored merchandise.

#### EXAMPLE OF SURVEY TO DETERMINE PAINT COLOR PREFERENCES FOR HOUSE INTERIORS AND EXTERIORS

(References are made to a number of color cards, each swatched with a number or carefully selected, arranged and numbered fabric color swatches.)

(INTERVIEWER: Writes number in box that corresponds with the number indicating the preferred color sample shown during the survey interview.)

1. Which of nine color alternatives shown on Card #I (featuring eight colors and white) do you prefer for your kitchen?  
(VOTE ONE CHOICE) ☐
2. Do you want kitchen flooring light or dark in color?  
(VOTE ONE CHOICE) 1. LIGHT ☐  
2. DARK ☐
3. Would you like kitchen equipment (refrigerator, stove, sink) in color, either matching or contrasting with kitchen wall colors?  
(VOTE ONE CHOICE)  
1. I DO want equipment in color ☐  
2. I DON'T want equipment in color ☐
4. Which of the nine color alternatives shown on Card I do you prefer for your dinette?  
(VOTE ONE CHOICE) ☐
5. Which of the eight color alternatives on Card II do you prefer for your living room?  
(VOTE ONE CHOICE) ☐
6. If you prefer two colors for different living room walls, which two alternative colors on Card II do you prefer?  
(VOTE TWO CHOICES) ☐  
(If you prefer only one wall-color in living room, leave blank.)

These questions are followed by a long list of others, determining such factors as preferred colors for different rooms in the home, color-trim preferences, flooring likes and dislikes, exterior trim colors; the research delves to find out preferences by age groups, income levels, educational background, geographic tendencies . . . each of which factors has a direct bearing on the marketing and promotional appeals as well as predetermination of the specific colors which should be offered.

#### UNUSUAL COLOR FACTS DISCOVERED

After years of study and asking automobile owners to answer millions of questionnaires, the General Motors Corporation has come to the conclusion that it isn't what people *ought* to think about things that matters. The real issue is centered on what people actually *do think* at the moment merchandise is actually being offered for sale.

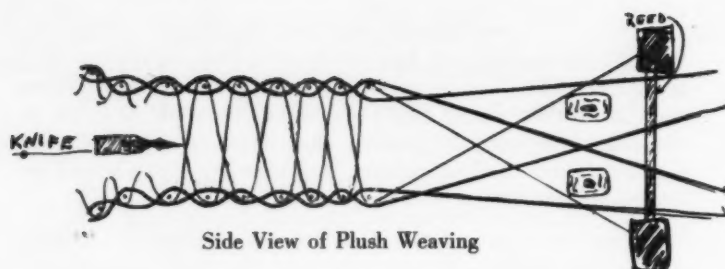
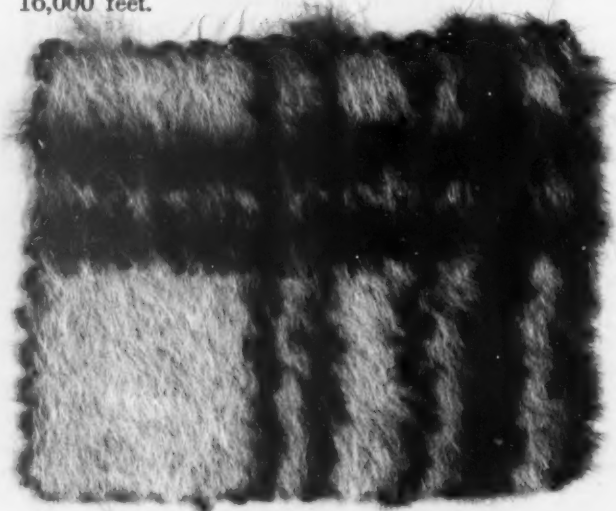
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# IF THE ALPACA COULD SEE ITSELF!



The Alpaca . . . a camel-like descendant of the wild Guanaco . . . denizen of the Andes in the South Peru and Northern Bolivia area. Most commonly found at a grazing level of from 14,000 to 16,000 feet.



## *The refreshing new Shelton Looms Alpaca Pile in Striking Plaid Stripes would Transport it to High Lands in Fashion*

At the age of two years the Alpaca begins to grow its long coat of warm, lustrous hair, sometimes reaching to the ground. The color ranges from off-white, through shades of tan, and into dark brown or black. Long before the Spaniards came to South America, the Peruvian Indians were using the Alpaca as a domestic animal; and they prized its fur for clothing and adornment of body and home. The Spaniards took some of the fiber back to Europe; but it was not until 1836 that Sir Titus Salt in Bradford, England was successful in weaving the Alpaca fiber into cloth.

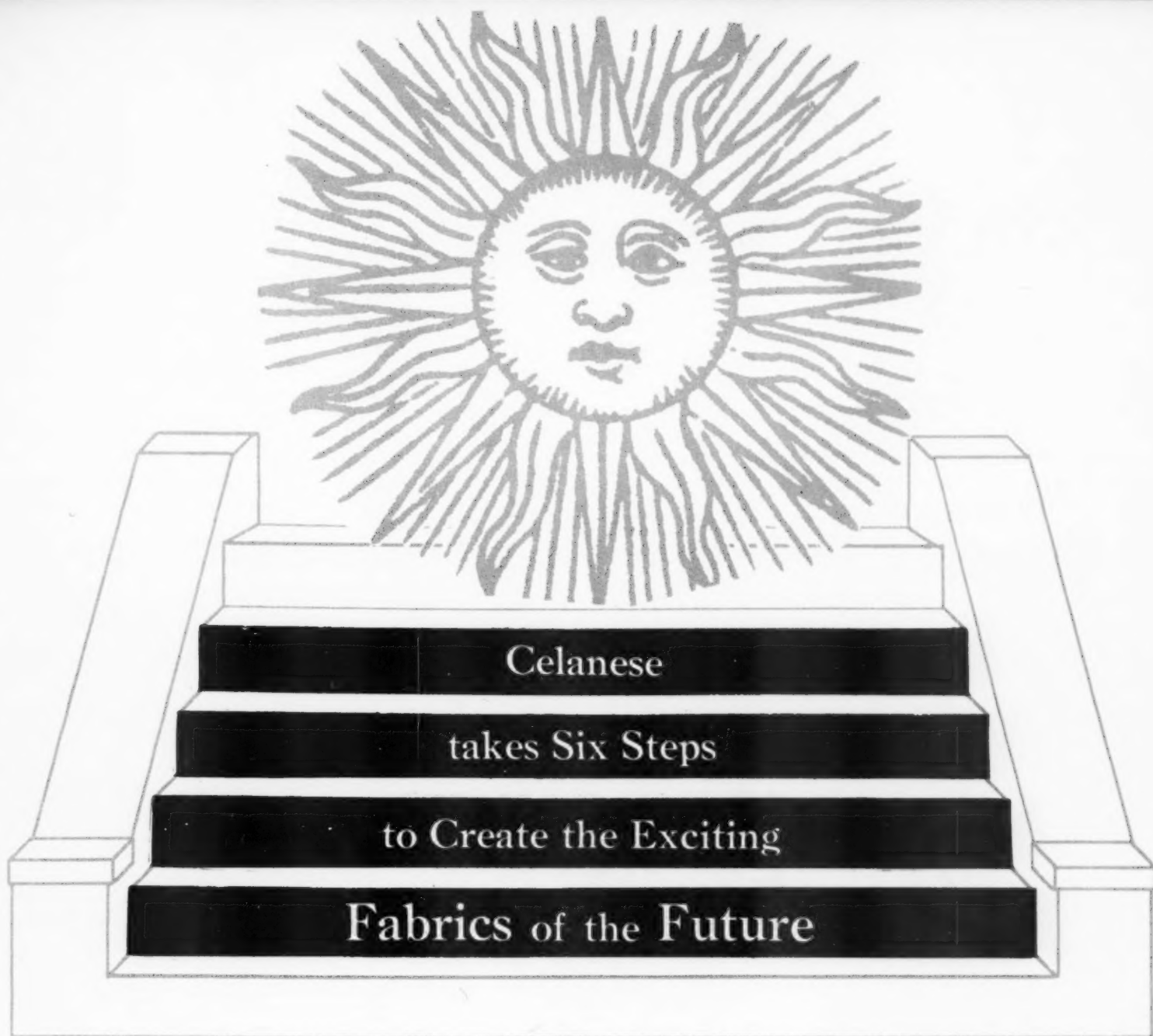
Some 122 years later, Shelton Looms hit on the idea of weaving Alpaca fiber into patterned pile cloth. Up to this time, the natural shades (or solid dyed pieces) have been used. The drawback has been that while the pile fabric could be printed with a pattern, the printing took only to the surface (or tips) of the fibers unless extreme pressure was applied to get depth-printing . . . and this detracted from the inherent surface smoothness of the pile. But through the Shelton Looms process, the fibers are first dyed, and then woven into patterns just like any flat-textured cloth, through a secret process. Thus, the color of any individual fiber runs uniformly to the full depth; and when the fabric is folded, there is no distortion of pattern.

The sample shown here is the result of double plush weaving; that is, two identical fabrics are woven simultaneously with yarns stretched between the two layers . . . and as the double cloth comes off the loom, a knife automatically severs the yarns stretched in between. Another feature of the process is that variations in pattern are attainable in the bottom layer; the one shown here is typical.

What makes Alpaca such a wonderful fiber, aside from its sensual aspects of hand and lustre, is its insulating quality. Scientists will tell you that the greatest insulator in the world is still air; because of its physical character, Alpaca fiber traps the air and so it keeps cold air out. On the other hand, Alpaca fiber fabrics breathe, so that in warm weather the wearer is comfortably cool. This is why Peruvian Indians at high altitudes wear Alpaca garments to ward off Andean winter cold as well as the intense heat of the sun.

Manufacturers in quest of new fabric ideas to stimulate fashion merchandise selling will be quick to see this new treatment of Alpaca pile as an activating idea.





By working at least a year and a half ahead, by using the best available information concerning both fashion trends and consumer habits . . . and then coordinating technological resources with fashion requirements . . . the company successfully anticipates the industry's needs in time for its customers to ride the public crest.

**STEP 1 — *Research in Europe:*** The Celanese Director of Fabric Styling Coordination works with leading French, Italian and Swiss mill stylists and fabric designers, noting the development of fabrics compatible with advance trends.

**STEP 2 — *Application to American Technology:*** The Director of Fabric Styling Coordination and the Director of Fabric Development weigh the European influence in the light of similar research they have subsequently conducted on the American scene; determine several broad fabric categories as a framework for advance styling.

**STEP 3 — *Making Selections:*** They then review their findings with a styling Committee, comprised of key members of the Merchandising team, to determine the specific samples to be made.

**STEP 4 — *Samples Into Work:*** Under the guidance of the Director of Fabric Development, technicians start work on actual design and construction of approved new fabrics.

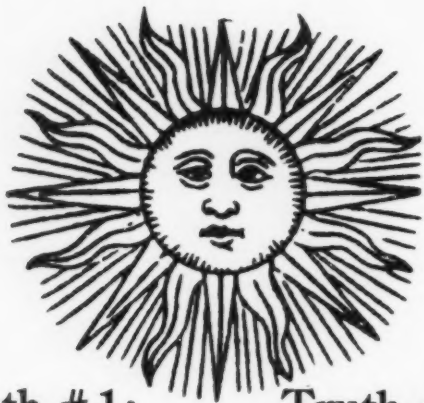
**STEP 5 — *Experimental Looms:*** On special narrow looms, ribbons 6 inches wide are woven on each new idea. The same warp is used with 10 to 16 variations in the filling.

**STEP 6 — *Sample Production:*** Approved types and colors are put into production on full-width warps. 80- to 100-yard pieces are loomed up so that mills and converters can sample out the new ideas without any initial expense or risk. The Color Coordinator selects the advance colors for these pieces.

● **RECOGNITION OF THE CLOSE** affinity between fashion and fabric is one of the cardinal lessons in the textile industry. Application of this lesson is the first step toward progress and profits for all concerned. Because of these plain truths Celanese has for a considerable length of time followed a program of advance planning which utilizes to the fullest the future thinking of fashion to produce the **FABRICS OF THE FUTURE.**

Access to sound advance fashion information, abroad as well as at home, has been developed to a fine point. But this is not enough; it is in the proper interpretation of fashion trends, and the translation of

(continued)



### Truth #1:

*Fashion begins at the top  
social and economic level.*

### Truth #2:

*Fashion dictates  
the fabric.*

coming needs in terms of the right Celanese fibers that the payoff comes to the company, to the mills and converters, to the manufacturer and retailer.

Take, as an example, these recent major trends in women's fashion: the bouffante silhouette which called for stiffer fabrics, the clinging sheath which called for softer cloths and the now important chemise or saque which suggests still other types of fabrics. Because of its foreknowledge of the trends, Celanese enabled its customers to be ready with the proper fabrics. This stems from a research and development group who do not work in a vacuum, but in close contact with everyday business.

The creators of the new fashions in apparel design for the handful of women who ultimately influence the desires and purchases of the multitudes. They start their collections by selecting, sometimes even dictating, what their innate instinct suggests as an appealing fabric idea. It may be a new direction in color, in texture or design . . . or all three. They work closely with the designers and technicians of Europe's



#### Achieving The Nubby Dimensional Look

A lightweight lacy tweed with a nubby wool effect was developed in conformity with the fashion demand. This effect has been achieved by superimposing a novelty spun yarn on a lightweight sheer base to create a three-dimensional effect. A fashion future of great proportions is predicted.

**Weave:** Fancy 2-DO

**Warp:** 100/20-Z/26 bright Celanese Acetate—natural  
15/1 25% bright Celanese Acetate 3/2 } Slubby #4  
25% dull Rayon 3/2 } 17-Z  
25% bright Celanese Acetate 3/2  
25% bright Rayon 1.5x2

**Filling:** 2 px 15/1 same as in warp  
4 px 100/26-Z/26 bright Celanese Acetate—natural

**Count:** 30/3x84

**Reed Width:** 50.9 inches

**Finished Width:** 44½ inches

**Ounces per Sq. Yd.:** 5.0



#### The Tweed Look With A New Twist

Advance fashion reaction from mills and converters gives weight to the selection of this particular development. Very often a fabric is too far in advance and the converter is naturally concerned with the present. Therefore his own technicians are brought in to adapt to the individual needs. Here again is a fabric conforming to the classic trend in tweeds but with a new note.

**Weave:** Fancy

**Warp:** 100/3-S/40 dull Rayon  
200/2-Z/52 dull Celanese Acetate } bulked together as one  
200/2-Z/52 dull Celanese Acetate } thread of 460 denier

**Filling:** 2 px 100/3-S40 dull Rayon  
2 px 200/2-Z/52 dull Celanese Acetate } bulked together as one  
2 px 200/2-Z/52 dull Celanese Acetate } thread of 460 denier

**Count:** 30/2x76

**Reed Width:** 53.1 inches

**Finished Width:** 50½ inches

**Ounces per Sq. Yd.:** 5.65

best mills. With the finished fabric under their scissors, they begin to create the garments.

Stated as simply as this, it would appear that any company could easily secure and apply the same information to the thinking of its own organization. In truth, however, there is much more to be done; and the doing takes a highly qualified and variegated type of organization to put such a plan into practical operation. To begin with, the individual responsible for the initial step must know *which* European fabric designers to work with . . . and hold their respect to the point where they will cooperate by revealing their advance thinking.

This individual must also be well grounded in what is applicable to both his own company's capabilities and its customers' requirements. But at Celanese, even this is not considered enough to merit forthright plunging into new ideas on any *one* person's experience and thinking capacity.

The Director of Fabric Styling Coordination collates what he considers the best ideas in fashion fabrics,

procures through the mill and fabric designer contacts he has established in Europe, weighed in the light of fabric successes observed at the couturier showings in Paris and Rome, and checked and rechecked against a similar exploration of the American creative fashion scene and trends. The last is vital and calls for skilled, intuitive judgment in deciding what fabrics will please the American palate a year and a half or more in the future! Subsequently, he and the Company's Director of Fabric Development review the collection for technical feasibility. For instance, in the coming Spring collection novelty weaves are important; the problem obviously is, can these effects be reproduced and with which Celanese yarns can the best results be obtained? Or, an appealing fabric loomed of silk and wool has to be translated into chemical fibers.

When fashion has been wedded to feasibility, the fabric ideas are presented to a number of individuals within the Celanese organization.

The Styling Committee is composed of key members

(continued)

#### Textured Yarn On Sheer Ground

Taking a fashion directive from the Director of Fabric Styling Coordination who stated that the three-dimensional, bas relief look in tweeds was highly sought after, this light-weight tweed was created. Its woolen look, its lofty hand, its illusion of depth were achieved by superimposing a textured yarn on a sheer ground.

**Weave:** Fancy 2-D

**Warp:** 100/3-S/40 dull Rayon—

200/2-Z/52 dull Celanese Acetate } bulked together as one  
200/2-Z/52 dull Celanese Acetate } thread of 460 denier

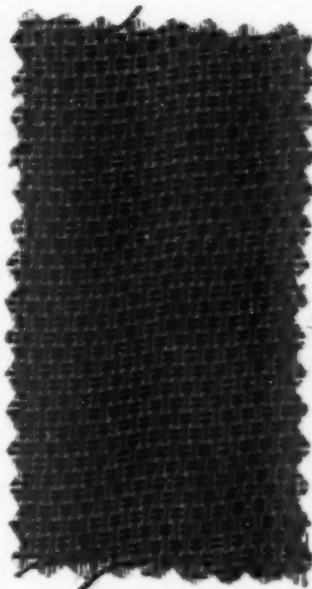
**Filling:** 2 px 100/3-S/40 dull Rome Rayon  
2 px 350/7-Z/80 bulked Celaperm Acetate C-48 Black

**Count:** 30/3x80

**Reed Width:** 53.1 inches

**Finished Width:** 48¾ inches

**Ounces per Sq. Yd.:** 5.3



#### The Worsted Feel And The Clothly Look

Along with tissue-weight tweeds a recurrent fashion note is sounded along the line of woolen and worsted crepes. The soft silhouette calls for fine crepes — especially fine denier crepes. A continuation of plied yarn crepes gives the much wanted "clothly" look. The popularity of the combination of wool and silk — the entire "worsted feel" trend — supports the development of this particular fabric.

**Weave:** Fancy

**Warp:** 150/2-7/40 dull Celanese acetate

**Filling:** 2 px 100/62-S/40 Br. Rayon Crepe }  
2 px 24/1 3x2 Brt. Celaspun Acetate 16 Z } 12  
100/62-Z 40 Brt. Rayon Crepe }

**Count:** 42/2x88

**Reed Width:** 48 inches

**Finished Width:** 41¼ inches

**Ounces per Sq. Yd.:** 5.2





(continued)

of the Merchandising Department whose responsibilities keep them acutely aware of the fashion and fabric picture particularly as it is developing domestically. These will include the *Fabric Coordinator*, the *Color Coordinator*, the *Director of Market Relations*, who works with cutters and converters, and members of his staff who are specialists in specific areas; for example: home furnishings. The committee also includes the *Manager of Mill Sales Relations* who works with greige goods mills.

Each of these expresses his reactions and recommendations, based on what his research and experience indicate to be the right trends in fashion and marketing; all sit in on periodic meetings, to check progress and to report market reactions.

Meanwhile, technicians have been designing and constructing experimental fabrics duplicating the best of the new ideas. Waste motion has been largely eliminated, because at every step there has been a meeting of minds between the fashion people and the technicians; and frequent consultation and cross-checking has helped to overcome the usual difficulties which accompany the process of transmuting a fabric from one fiber to another. The manner in which the experimental fabrics are woven is most ingenious:

Setting up a warp requires as much as two full days. But at Celanese, the production loom is cut down to 30 inches; this reduces the warp-setting time to two hours, and a finished sample can thus be seen in 24 hours. On this 30-inch loom Celanese turns out a ribbon 8 yards long, 6 inches wide . . . and anywhere from 10 to 16 variations in weave can be attained with the one warp, merely by changing the fillings.



### Combinations Of Yarns

Crepons which were seen two years ago on the far fashion horizon are getting more and more acceptance. While crepons are generally associated with sheers, this particular adaptation creates a valid worsted look achieved through the use of spun yarn, combined with rayon crepe in the filling. The combination of yarns with the dobby weave creates a new look seen abroad especially in worsteds.



Weave: Fancy

Warp: 100/2-Z/26 bright Celanese Acetate

Filling: 28/1 50% 3x2 dull Celanese Acetate 18 Z } 5-S  
50% 3x2 dull Rayon  
100/62-S/40 bright Rayon Crepe

Count: 44/3x60

Reed Width: 55.1 inches

Finished Width: 44 inches

Ounces per Sq. Yd.: 5.6



### The Worsted Look For Soft Tailleurs

These two fabrics have the appearance of a fine worsted with the soft, fluid hand so much wanted today for the soft tailored look. The effect is achieved by twisting a black Celaperm yarn with a rayon crepe in a standard market construction. Actually it is an adaptation of the yarn-dyed fine worsted classic weave which symbolizes the sheer and thin.

Weave: Twill

Warp: 100/2-Z/26 Celaperm Acetate }  
C-48 Black } 10-S  
75/52-S/30 bright Rayon Crepe

Filling: 100/2-Z/40 dull Celanese Acetate } 10-S  
75/52-S/30 bright Rayon Crepe

Count: 36/2x64

Reed Width: 55.9 inches

Finished Width: 45 1/2 inches

Ounces per Sq. Yd.: 4.4

Weave: Fancy

Warp: 100/2-Z/26 Celaperm Acetate }  
C-48 Black } 10-S  
75/52-S/30 bright Rayon Crepe

Filling: 100/2-Z/40 dull Celanese Acetate } 10-S  
75/52-S/30 bright Rayon Crepe

Count: 36/2x64

Reed Width: 55.9 inches

Finished Width: 45 1/2 inches

Ounces per Sq. Yd.: 4.4





(At the right) a saucy skirt of "Kissing Cousin," Collins & Aikman's amazing seal-like fabric, is leather trimmed in Bonnie Cashin's after-ski design for Philip Sills. Black kid waistband, pocket trim and hem subtly contrast the deep furry pile in this luxurious, leisure-time design.

## the SEAL that CAN'T SHED

*"Kissing Cousin" by Collins & Aikman betters Nature by creating a manmade fur which doesn't shed, bag or sag*

IT BEGINS TO LOOK like the seal will soon again enjoy freedom from man's harpoons and guns. Long prized by women, particularly, because of its sleekness, sealskin was a target for feminine longing before mink became famed. But the difficulty of trapping and killing seals . . . unlike mink, which can be raised in limitless quantity . . . kept this fur away from the average woman's reach.

Now Collins & Aikman has brought this favorite fur into general availability by duplicating . . . and even bettering . . . it through the "Kissing Cousin" 100% Orlon pile fabric. Because the fabric is manmade from beginning to end, it is also man-controlled. The lushness of true sealskin fur is retained; but "Kissing Cousin" has these advantages to offer:

1. *Controllable Depth* . . . which also means *Controllable Weight* . . . because the depth of the individual fibers can be varied for use in a full length winter coat or in a comparatively light-weight sportswear garment such as those shown by Bonnie Cashin.
2. *Controlled Behavior* . . . because the pile permanently is locked into the backing in such a form of construction that the fibers cannot pull out; nor can the fabric as a whole pull out of shape.

From the viewpoint of the fashion designer, therefore, this fabric offers the advantage of being able to utilize the richness of seal without either its expensiveness, weight or temperamental behavior.

The photographs show two interesting ways in which Bonnie Cashin uses "Kissing Cousin" (at the left) combining two fabulous fabrics for another of her inimitable designs; Bonnie Cashin uses leather with a mohair look for an empire jacket, then lines it with Collins & Aikman's "Kissing Cousin." A perfect complement is the pair of sleek kid trousers.





Wearing their new winter uniforms, stewardesses Janet Renquist (left) and Julie Metling of Northwest Orient Airlines leave Miss Metling's home on Lake Nokomis, Minneapolis, for flight to Chicago on Northwest's Boeing Stratocruiser. They must keep their single uniform presentable through as many as two round trips to Chicago per day for three days in a row.

PHOTOS: Courtesy Minnesota Mining and Manufacturing Co.

# NEW FINISH SOON COMES DOWN TO EARTH

First Tests of New Scotchgard Stain-Repellent Finish Conducted With Airline Stewardesses Are Complete Success



Stewardesses Renquist (left) and Metling head for terminal building at Chicago's Midway airport. The uniforms were designed by Maurice L. Rothschild-Young Quinlan Co. of Minneapolis and St. Paul. Most practical feature of the uniforms, is their oil- and water-repellency, made possible by the "Scotchgard" stain-repeller with which the fabric has been treated.



Stewardesses Metling and Renquist snatch a cup of coffee at a lunch counter before boarding their plane.

Testing in laboratories is one thing. Testing under the actual wearing conditions to which a finish will be subjected is quite another; and the testing plan used by Minnesota Mining and Manufacturing Company to find out the plus-and-minus score on Scotchgard stain-repellency is just about as well thought out as any ever conceived.

Rather than try its test on a broad range of women under varying circumstances, Minnesota Mining limited it to the stewardesses of the Northwest Orient Airlines in their work aloft. For, reasoned MMM's researchers, here is a group of young women whose clothes are subjected to every conceivable type of stain-possibility. On their flights, their uniforms may be exposed to varying elements in a period of hours; from scorching sun to dust-laden sleet. They serve all types of foods, from those containing fats to those with acid content . . . frequently when the airliner is rocking and bucking; when they are not serving coffee between meals, they are seizing a fast sip for themselves at an airport stopover. They are exposed to babies who require attention, and to adults who become airsick.

Under these conditions, too, the airline stewardess must maintain top standards in grooming and appearance. To maintain the spotless look was heretofore impossible; now, says Northwest's check-stewardess Leta E. Davis, Scotchgard tests-



Meal is served by stewardess Metling in the luxury compartment. New easy fit of her uniform makes for added comfort in the bending and stretching required in a stewardess's work. Uniform is Dior blue, matching decor of the plane. Lined skirts eliminate possibility of bagging.



before



Greatest spilling hazards of their work are here in the galley, according to stewardesses. The addition of "Scotchgard" stain-repeller to their uniforms has been an immeasurable improvement in protecting against such accidents.

in-use have made it a fact.

Starting at the very beginning, the airline had the suits for its stewardesses designed and manufactured by the M. L. Rothschild store in Chicago; the suits are of all-worsted flannel, treated at the mill with Scotchgard, which affects neither the appearance nor the feel of the fabric. The fibers are so treated that they withstand wicking, which means the tendency to soak up liquids; instead, the staining agents bead up on the surface so that they can be gently blotted away. As for the types of stains which generally seep down among the fibers, they can be removed with any ordinary solvent spot-remover, without leaving a ring; and waterborne stains are removed simply with a damp cloth.

These are the facts about Scotchgard, as revealed after hundreds of exposures. Furthermore, the oil-repellency of the finish remains through at least five commercial dry-cleanings; in view of the stain-repellency which has cut down the frequency required for dry-cleaning, this indicates that Scotchgard finish offers a long-life assurance to the wearer.

Now that the results are in, the finish will be ready for the broad consuming public this Spring. It will show its face in men's suits, jackets, slacks and suede shoes; in women's coats, suits and sportswear; in the home, on all types of upholstered furniture and drapes.



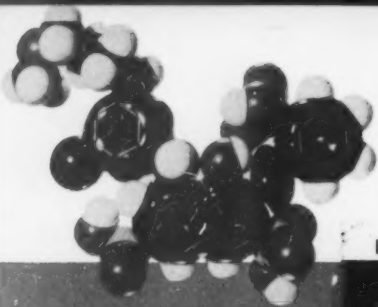
Stewardess Metling carries food trays to the forward or luxury compartment of the Northwest Orient Airlines' Stratocruiser when speed of plane may be more than 326 miles an hour.



Beverage service in the Fujiyama Room is a special luxury feature of travel on Northwest Orient Airlines' Stratocruisers. Stewardess Renquist serves two passengers in flight from Minneapolis to Chicago.



Helping to take care of the many children traveling by air is a routine part of the airline stewardess's job. Stewardesses rate the staining accidents incidental to the handling of children second only to the preparing and serving of food and drink as a hazard to the maintenance of their uniforms.



The molecular structure of a Cibacron Dye

#### Pad-jig method



Padding liquor  
(dyestuff)

Drying

Wet fixation  
Alkali + salt

Rinsing - Soaping - Rinsing

#### Pad-Steam method



Padding liquor  
(dyestuff)

Drying

Chemical pad  
(caustic soda +  
common salt)

Steam fixation  
30-60 sec.

Rinsing - Soaping - Rinsing

#### Single-pad/steaming method



Padding liquor  
(dyestuff, alkali + urea)

Drying

Steam fixation  
5-8 min. at  
212° F. (100° C.)

Rinsing - Soaping - Rinsing

#### Pad/thermo-fixation method



Padding liquor  
(dyestuff, alkali + urea)

Drying

Thermo-fixation  
(dry heat)  
5 min. at 320° F. (160° C.)

Rinsing - Soaping - Rinsing

#### Printing



Thickening  
(+ alkali)

Drying

Steam fixation

Rinsing - Soaping - Rinsing

Representation of Cibacron dyeing processes

Fabric by John Wolf...  
finished by Cranston



#### ADVANTAGES GAINED FROM THE USE OF CIBACRON DYES

##### IN DYEING:

- ✓ greater brilliance
- ✓ fastness to light and washing
- ✓ immunity to crocking
- ✓ a clear range of shades
- ✓ ease of application
- ✓ economy of cost

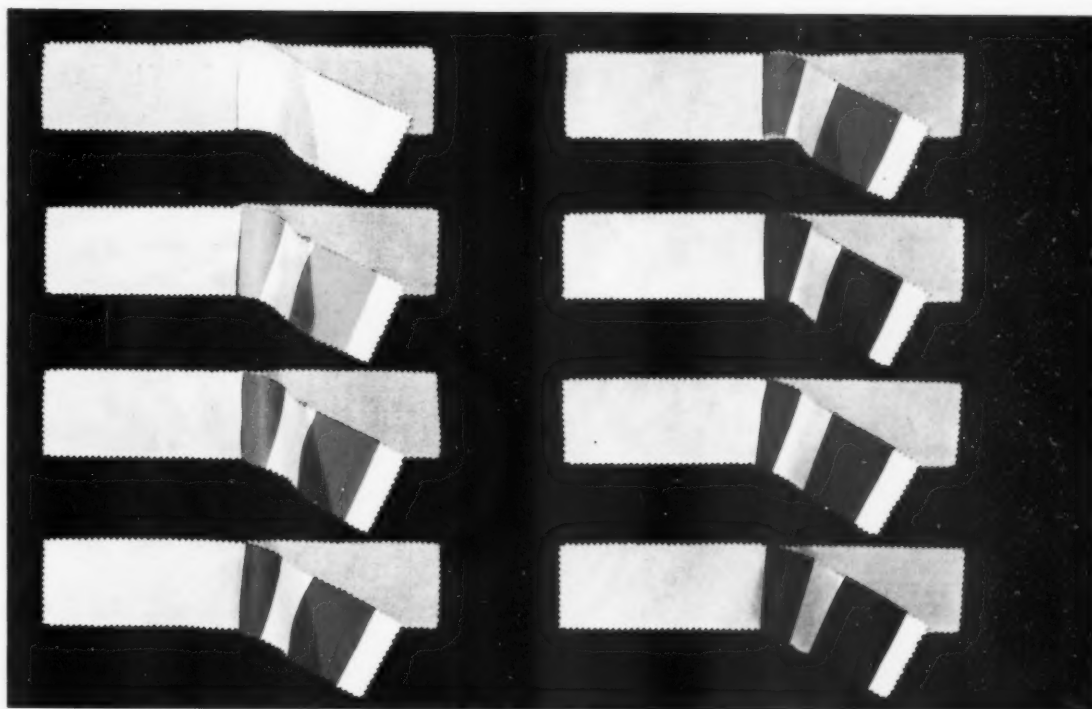
##### IN PRINTING:

- ✓ greater brilliance
- ✓ fastness to light
- ✓ immunity to crocking
- ✓ combines well with other groups of dyes and pigments
- ✓ produces discharge and reserve effects
- ✓ ease of application





Corduroy by Merrimac



## A NEW ERA IN COLOR BRILLIANCE

### *Cibacron Dyes bring a new, unique luminescent beauty to cellulosic fabrics*

Color brilliance together with fastness has been the major goal of dye research since the discovery of the first synthetic dyes in the mid-19th century.

This objective has been more or less achieved with certain textile materials, but chemical companies concerned with dyes have long faced the difficulty of producing dyes for cellulosic fabrics . . . such as cotton and rayon, also for silk and chlorinated wools . . . which would be both brilliant and fast to such destructive factors as light exposure, washing, crocking and perspiration. After many years of research, Ciba chemists have succeeded in placing on the market a range of cellulosic dyes, called Cibacron Dyes, which are based on an entirely novel principle of dyeing. The brilliance of the Cibacron Dyes coupled with their all-around fastness properties are certain to bring about new concepts in the printing and dyeing of cotton, rayon, silk and chlorinated wool, and thus establish strikingly new color trends unique to the cellulose!

**WHAT ARE THE CIBACRON DYES?** In the simplest terms, the Cibacron Dyes are fiber reactive. A reactive element in the dye itself joins with the cellulosic structure of the fiber to produce a true chemical bond. Chemical fixation links the dye with the fiber permanently. The dye cannot be stripped from the fiber either with solvents or by repeated laundering at high temperatures, even at the boil. Crocking tests show that the dye can be removed only together with the fiber particles.

Cibacron Dyes provide a complete range of colors all the

way from brilliant yellow to deep magenta and blue plus black and can easily be blended for intermediate shades in both printing and dyeing. Moreover, with these dyes the brilliance of a designer collection can be reproduced on the fabric to the shade intensities originally conceived on the drawing board.

By imparting their unique qualities equally well to yarn, knit, woven or tufted fabrics, the Cibacron Dyes make the opportunities for the use of cellulosic materials practically unlimited. From high fashion apparel to home furnishings to automotive fabrics . . . extensive tests under conditions comparable to daily wear and tear have borne out the remarkable ability of Cibacron-dyed fabrics to stand up and retain their original brilliance.

In the applicational chart shown here are listed a combination of some of the features obtainable with the Cibacron Dyes in both dyeing and printing. Never before the advent of the reactive principle of coloring cellulose has it been possible to obtain all of these advantages with one and the same class of dyes. The development of the Cibacron Dyes represents still another contribution to the advancement of the textile industry by a firm which has been engaged internationally in dye research for almost three-quarters of a century. The present range of the Cibacron Dyes are already receiving wide acceptance throughout the textile industry; and as their use is extended and new applications discovered, it is certain that both the requirements of the converter and the demands of the consumer will be satisfactorily fulfilled.



# BUSINESS IS WHERE YOU CREATE IT

*How a Tarpaulin Manufacturer  
Created Extra Sales by  
Rendering a Truly Helpful  
Service to Pool Owners*

Most salespeople head for the logical market when they are looking for an order. It makes sense . . . ordinarily. But when business tightens up; when the makers of textiles and textile products run up against a situation like the current one, where soft goods is truly soft . . . a good salesman finds ways to open up new markets.

This is the case in point, where Hoosier Tent and Tarpaulin Company hit on the idea of selling swimming pool owners . . . public or private . . . the idea that a good nylon tarpaulin would be a sound investment. The company started, *not* with the self-serving viewpoint of selling tarpaulins, but by educating potential customers to the benefit to them. And this is how Hoosier did it:

Old Man Winter is a real enemy of outdoor swimming pools. He has a lot of nasty tricks that can produce the ruin of the pool, severe damage, or at the very least, a lot of unnecessary work in the spring.

But this alert maker of tarpaulins showed owners and operators of pools how to *foil* Old Man Winter with the ounce of prevention which avoids a pound of cure:

During the swimming season, at times when the pool is not in use, the cover may be used for additional safety. Because it is so light and easy to handle, it can be stretched over the pool and tied at the edge with truly amazing speed. (It is tied to stakes located in the ground outside the pool walk, or to eye-bolts anchored in the concrete.)

Canvas and unsupported plastic have been used in pool covers in the past, but the newest development in the field is a *vinyl coated* cover. Hoosier, which manufactures both nylon and canvas covers, cites a number of factors which make the new product superior to old style covers:

A nylon cover has more than *twice* the life expectancy of a canvas cover. It combines greater tear and tensile strength with much lighter weight than canvas. A general-use nylon cover for a 16 by 32 foot pool weighs only 50 pounds and is easily handled. It is waterproof, non-absorbent, and resistant to flame, weather and mildew.

Since it will not shrink or stretch, nylon remains taut over the pool at all times. It is especially superior in low temperatures; it won't crack or peel at 30 degrees below zero. It provides better insulation than old-style covers. It will support far greater loads than canvas or any other material available. This factor provides great safety, and eliminates worry about snow and rainwater loads.

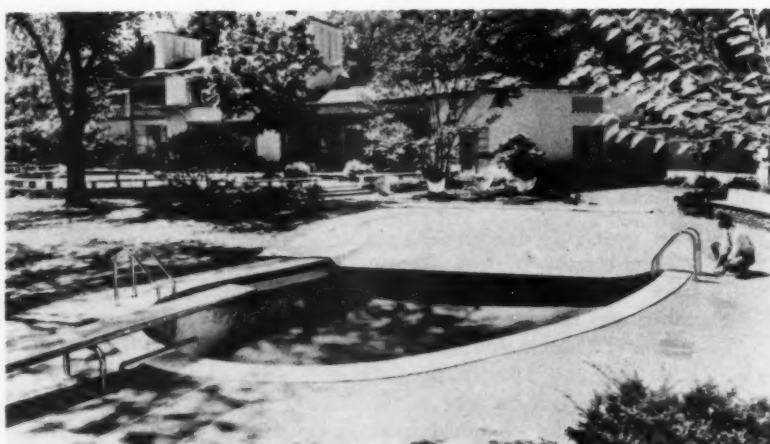
By stressing these points, Hoosier has gained a good market for added sales.



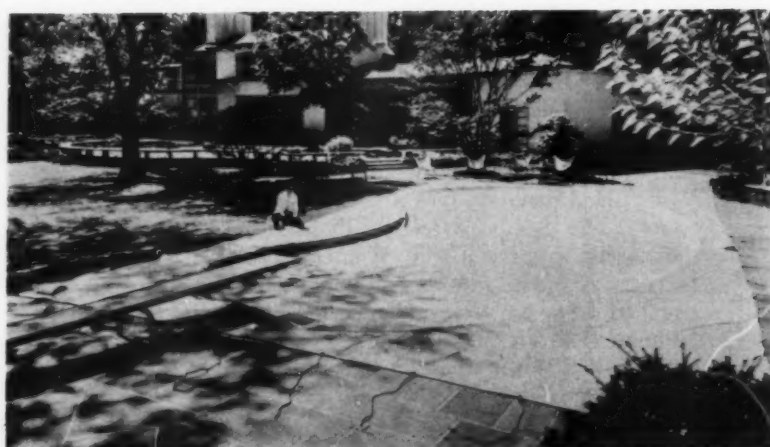
A typical home pool before covering.



Starting to spread cover.



Tying down Hoosier pool cover halfway across pool.



Pool cover in place across entire pool — requires about 15 minutes.

(continued from page 59)

People may be wrong, but if they think an automobile with three wheels is better than one with four — a manufacturer will find it easier and more profitable to make and sell three-wheeled cars.

#### SURVEYS IN THE AUTOMOBILE INDUSTRY

Let us take a look at how surveys and market research have influenced the automobile industry. For many years now, manufacturers have found that there is only one person qualified to say just what the motorist prefers; that is the motorist himself. Many a car owner has, at some time or other, been invited by one of the automobile companies to express his desires and ideas about the automobile he owns or plans to buy. In the form of folders and booklets, questionnaires have been sent to millions of motorists asking for specific information. This is no mere goodwill gesture, for successful manufacturing depends upon a knowledge of natural laws on the one hand and a knowledge of human needs on the other hand.

In automobile surveys the most interesting fact brought out is that the majority of buyers favor black in hard times and light colors — especially greens and blues — during periods of prosperity. Psychologists might infer that people feel gloomy in a depression and so choose black, but the real reason is that black is both durable and inconspicuous. Furthermore, one tends to tire less rapidly of black than of a color. A man purchasing a car with the idea of driving it for many years wants a finish that will stand up, and at the same time divert attention from the fact that his model is an old one. Amateur economic forecasts are apt to be risky, but it might be remarked that in the current trend black has lost all popularity while bright colors of every hue are the rage!

As our knowledge of color increases, so does our desire to use it more wisely and in new ways.

An investigation on color was made for the Wrenn Paper Company. Blotters printed in ten different colors — with an identical design — were distributed in different sections of St. Louis. A record was kept of the blotters left in each instance. Hence the investigator knew in advance what color had been received. A week later a canvass was made and a series of questions asked. The results showed:

- Women remembered dark blue and forgot dark green.
- Men remembered violet best and red least.

In a test to determine color stimulation to recognition, dark blue ranked highest for both women and men and dark green lowest.

#### COLOR STIMULATION TO READER INTEREST

Women	Men
1. Dark blue	1. Violet
2. Light blue	2. Dark blue
3. Violet	3. Olive green
4. Olive green	4. Orange
5. Purple	5. Yellow
6. Orange	6. Light green
7. Yellow	7. Light blue
8. Red	8. Purple
9. Light green	9. Dark green
10. Dark green	10. Red

#### THE PUBLIC IS ON THE THRONE

A look around the showrooms in almost any large city would lead one to the conclusions that automobiles might well be

color-planned by the same individual.

They tend to look alike except for the location and the amount of chromium. This trend may well be the result of *faulty* market research. Perhaps too much weight is being given to consumer preferences for particular colors and color combinations, rather than trying to find out *why* people respond the way they do to color. Most market survey tendencies today appear to consist primarily of showing individual groups of color classifications and obtaining reactions. By this means, the interviewees are not obliged to choose the colors or color plans they prefer; consequently, their reactions may be somewhat distorted.

The women of America have come of age color-wise. They know more about color for apparel, for home furnishings, for painting of the interiors and exteriors of their homes than they knew 10 years ago or 5 years ago. Color television, technicolor motion pictures, fashion magazines, consumer magazines and the women's pages of the newspapers have helped women think constructively about the use of color in their lives. A study in a typical Southern city indicated that three out of five women under 35 years of age had some training in the use of color.

In any event, not only automobiles but countless other products from fountain pens to factory built houses all tend to look alike. Too much uniformity can stifle the urge to buy.

As profit margins continue to decline on older products, the manufacturers of these items will be forced to place more and more reliance on new products and effective new colors, to bolster sales and earnings. Consumer certified colors may well prove to be the most effective sales insurance for the future.

Business has become so extremely complex that it can no longer be conducted without constant recourse to outside consultants. Industry willingly hands out many millions of dollars annually to professional specialists for their specialized marketing talents.

In selecting colors, their multiple variations, compatibility and suitability must be taken into consideration at once. This is something that no one other than a professional color specialist can be safely trusted to do. In some cases research seems to mean "more red." Color is not that simple, nor is the human response to colors.

Industry and business have learned the high cost of "color blindness" and no companies nowadays can afford to ignore the importance of color to the consumer. But mere consciousness of color preferences is no longer sufficient to meet the demands of today's competitive challenges. As profit margins continue to decline on older products, the manufacturers of these items will be forced to place more and more reliance on new products and effective new colors, to bolster sales and earnings. But even professional color guidance requires verification in the market place before production begins, because more mistakes are made from lack of facts than from faulty judgment or poor taste. *There are profits to be made in consumer certified colors.*



Another Study by

HOWARD KETCHAM

A/F Consultant Editor



# MAN THE INCOMPLETE

*Professor Romano Guardini of Munich University discusses the modern complexities which exert pressures on executives. For the translation of the following excerpts from Mr. Guardini's full talk as he delivered it to the Steel and Iron Makers of Germany we are indebted to Mr. Gilbert Doan, Manager of Metallurgical Research of the Koppers Company, Pittsburgh.*

**M**ODERN man has today developed to the utmost those talents which are necessary to promote science and technology. As a result, there is an endless abundance of goods and services available, and an amazing power over the means of existence. The question is, has man also the humane concepts which are essential to control all this, so that a real culture or civilization results, an organization in which the individual can live in freedom and honor? In other words, does he possess all the attributes which he needs to achieve a complete and full life?

As I see it, modern man who has accomplished so much in the last five hundred years, has undergone a transformation. Certain of his capacities, those which he values and uses most, have become stronger, sharper and more exact. But others, less used, are weaker, duller, more feeble, and still other capacities and attitudes which are essential to the complete man have been wellnigh lost entirely. Man has become incomplete.

Let us examine this statement.

**M**AN is a talking creature. He has the gift of speech by which he can communicate what he knows to other men and so achieve true communion of ideas with them. This expression is complete if it communicates actual observation, knowledge and experience. But it is only possible if in the same person

## FOR THE MODERN EXECUTIVE

- ... to be able to think intentionally on a given subject
- ... to have the capacity to stop the incessant flow of thoughts which too often distract, worry, and prevent a man from thinking toward a purpose.
- ... to be able to still one's mind long enough to come to one's self.
- ... to have the capacity to be quiet inside; to savor at least sixty seconds of refreshing silence in every waking hour of the day.

there is the capacity for silence. This is not something negative — absence of speaking — but something in the highest degree positive — an inner stillness, a released vitality and depth into which experience can be accepted. In other times man has been much more appreciative of the peaceful abundance which can develop from the silence between two friends. We need only to look about us to observe the extent to which silence has disappeared and confusion taken its place.

Man is active; he surges forward, competes, overcomes, works, fashions. He masters the world of gadgets, becomes architect, executive and law-giver of the world. But to complete his life, he needs the ability to rest. And real rest is again not negative, not just a cessation of activity which is often compulsive or induced. It is rather the opposite pole of performance, just as silence is the opposite pole of speech. Rest is another expression of life, a withdrawal following which action is freshened, becomes sure-footed, novel and creative. Yet repose is disappearing more and more from our lives today.

Action has its own important place in humane life. In it, a man experiences the external world, defends himself, penetrates and conquers. But this same man is able also to withdraw into himself, to be a master of his inner world. Into this sanctuary a man carries what he has acquired in his contacts with the external world. Here he passes judgment on it and adapts it to himself. From this results what we call the universe of a personality.

This capacity for withdrawal, the ability to be alone with ourselves, is steadily diminishing.

**W**HAT, then, is the problem? Simply, that man must learn to control not only the forces of nature but also his own inner forces. Those technical developments which are now governed only by the logic of their own problems and goals must be integrated into human life, if we are to correct a situation in which the processes of invention, automation and production run on, without regard to the results for mankind.

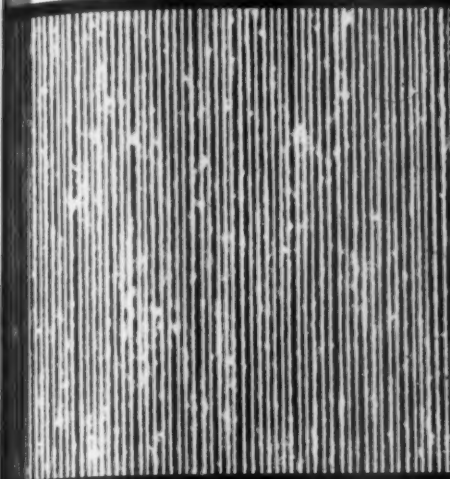
**I**S it possible for the individual to do something of practical use in this situation? On the personal level, I believe that there is something to be done. To make a concrete suggestion, I would advise all active men, like engineers and technicians, to perform spiritual exercises at least once a year, that is, make a retreat and practice real silence. At such a time, a man can ask himself questions about the character of human nature and the meaning and value of the contemplative life, by which is meant nothing narrowly religious or sectarian, but rather a method of reaching back to the essentials of man's nature, of integrating him, and in this way freeing him from his fragmentary existence.

Or one might suggest that everyone should take care that his Sunday should be a real day of rest and quiet, and not simply an active patronage of the entertainment industry. Still better, one might advise that in addition, each person should attempt to have ten minutes of quiet every day.

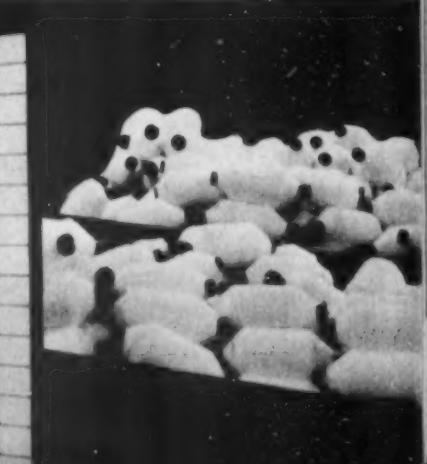
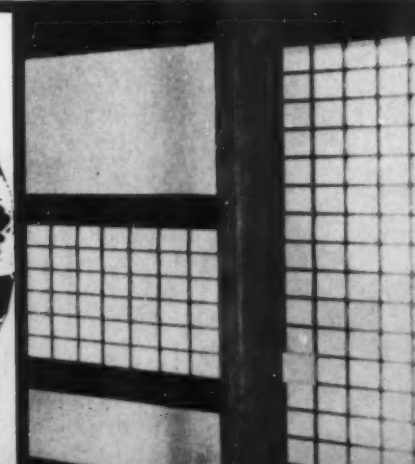
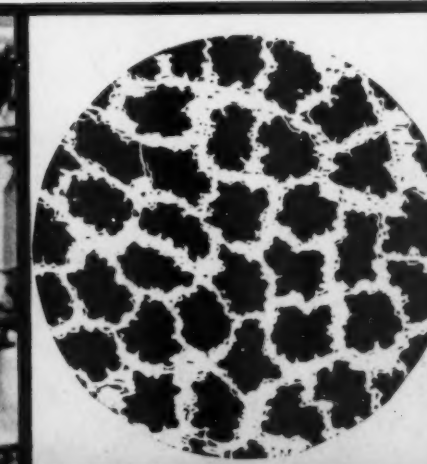
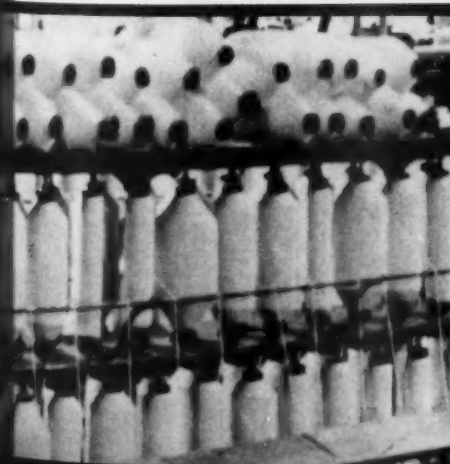
It is not easy to make such suggestions. To gentlemen such as yourselves, who deal with realities of great weight and undertakings of vast influence, it may well seem that such suggestions as these can be of little over-all significance in our present world crisis. Yet from my point of view they reach to the heart of the matter which concerns us all: the human problem.

It is therefore to the task of making modern man into a complete human being that we should direct our energies.





**Kanebo = Fibers . . Fabrics . . Fashions**





*Kanegafuchi Spinning Co. Ltd., one of the great textile companies of the world,  
has more than thirty modern factories located throughout the land of Japan.*



# The Story of Kanebo



## カネボウ

*In the following pages American Fabrics makes a special study of one of the Big Three among the textile giants of Japan. This study takes you inside the walls of a 32-mill operation which begins with raw materials and progresses to some of the finest finished fabrics of the textile industry anywhere; it not only depicts but evaluates both the tangibles and the spirit which have brought Kanebo to its present important position.*

This is the story of a great Japanese textile organization, the Kanegafuchi Spinning Co. Ltd., popularly known as Kanebo both at home and abroad.

In many ways the story of this renowned textile company parallels the story of modern Japan.

Like pre-1941 Japan itself, Kanebo was not only a strongly entrenched entity at home but had established mills in Manchuria, Korea, China and Formosa. It suffered almost total destruction of its home factories and productive capacities in addition to the seizure of its modern mills on the Asian mainland. But like Japan it lifted itself from ruin and rubble to build a new, prosperous and productive industrial giant.

Today, the products of Kanebo's 32 mills and numerous cooperative mills and subsidiaries find their way into practically every part of the consumer world. Its woolens are worn in Scandinavian countries, it supplies yarns to mills in South America, its rayons go all over the world, its silks and blends are found in the fashion collections of Paris, Rome, London and New York, its cottons are purchased in Australia and Southeast Asia. Indeed there are few countries, few climes that Kanebo textiles do not serve.

This far-flung distribution has eventually resulted in the firm's acquiring a singular knowledge of markets and local preferences; the Turkish style preference for large red roses, the African tribesman's love for bold prints, the heavyweight worsteds preferred by Colombians in South America and Swedes in Scandinavia, the lightweight silk suitings for well dressed Americans, in short, the unique tastes of many individual markets must all be taken into consideration by a firm which does a textile business on an international scale. At the same time Kanebo consistently maintains its position as the quality

and fashion volume organization in the home islands of Japan itself.

### WHAT IS BEHIND THE SUCCESS OF KANEBO?

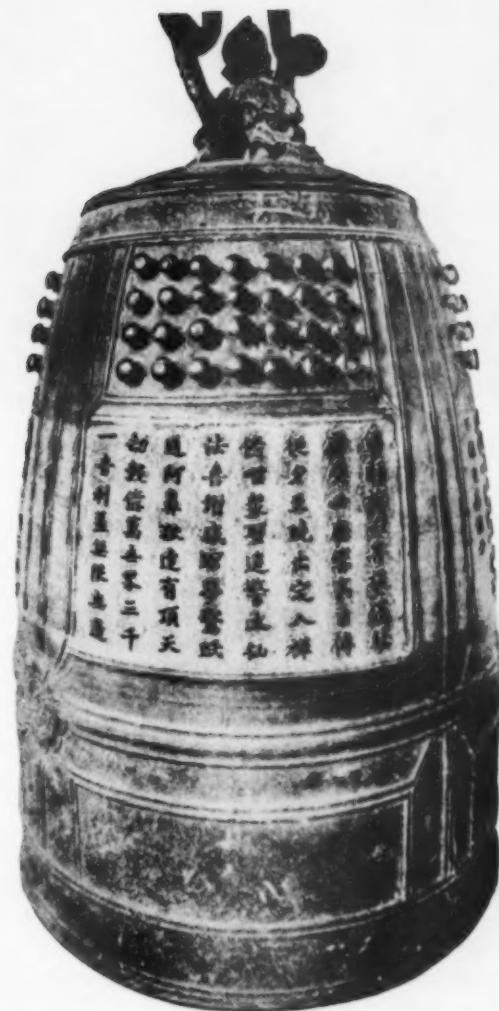
What built this organization? . . . how does it run? . . . what are its strengths and what are its potentialities? . . . what are the chief features that make Kanebo worthy of study? To give all of the answers would require a weighty tome. However, we can outline and delineate some of the thinking and some of the working which has rebuilt Kanebo to virtually an empire.

Up to less than a hundred years ago, secure in their island stronghold, the history of the Japanese people was one of a unique national culture whose development has fascinated many western observers and savants. Innate in its citizens was a centuries-old love and appreciation for art, poetry and beauty in all forms and, at the same time, a stormy dynamism which led to the establishment of its unique Samurai warrior caste.

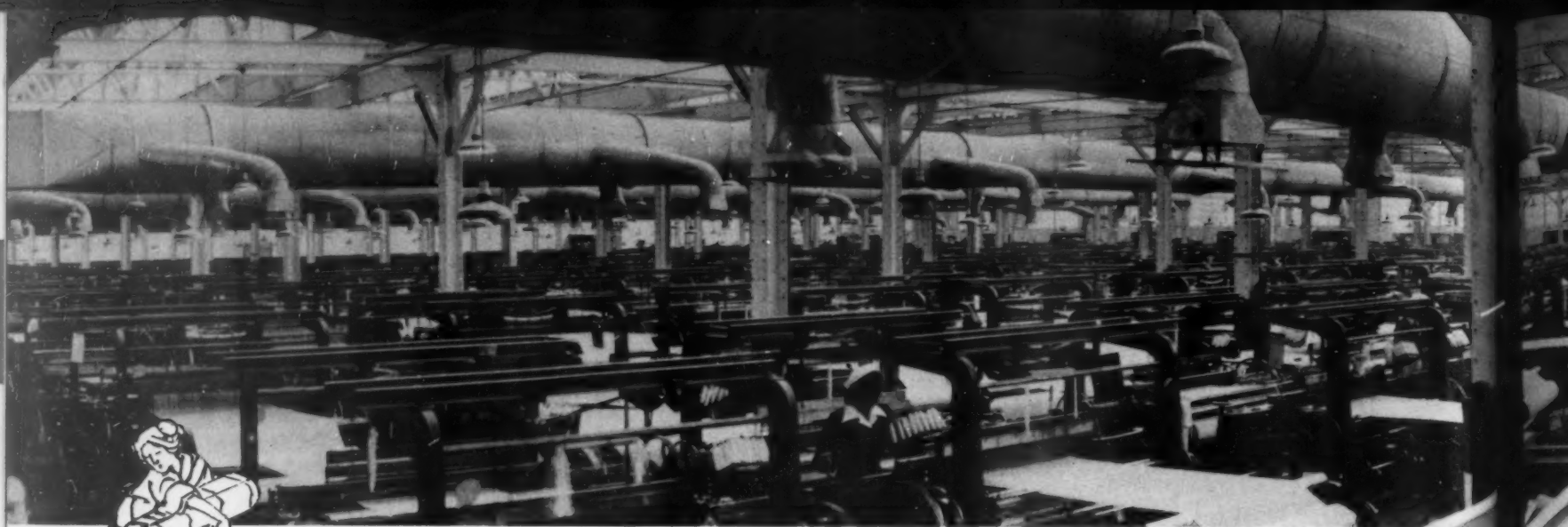
It was during the reign of Emperor Meiji, which began on January 25, 1868, that the heads of the Japanese government set a new course for the development of their country. One of the first pronouncements made by Emperor Meiji stated that "Wisdom and knowledge from all parts of the world were to be sought so as to establish firmly the foundation of Japan." Studying the Western world they soon realized that within the framework of the hardworking and beauty-loving population was the key to a great modern nation; and that by moving in the direction of trade and commerce the country could provide for its people at a higher economic level, and without the necessity of constant strife.

At the beginning of this era, without the wealth to establish large machine-operated factories, Japanese industry was lim-

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ited to the utilization of its dexterous manual skills. The rest of the world was quick to snatch up what Japan produced. Gradually the Empire's businessmen turned their growing capital into machinery for mass production. By Western wage standards Japanese labor was low and the quality of the work the artisans produced was appealing. Somehow they managed to inject into every article some of the beauty of the Japanese heritage.

By the year 1941 Japan's industry . . . particularly in terms of textiles and textile products . . . had attained huge proportions. It ran the gamut from the topmost pinnacle of quality to super mass-produced low-end goods for the poorer nations. The Orient was the natural market for the latter type of merchandise, although some of it trickled into this country during the depression years; however, impoverished as were the masses in America during this time, the low-priced Japanese goods were no match for the distress goods our own mills were pouring on the market.

During all of this time, however, the one end of the textile business in which the Japanese mills maintained undisputed supremacy was silk. In this sphere, with a head-start of centuries and the advantage of a homegrown raw product, the Japanese excelled. Not even China, where sericulture started many centuries earlier, could come close to the Japanese in the beauty and richness of its silks. Japanese raw silk and silk products spread throughout the world; it was only in various specialized fields that other nations turning to particular cloths,

were able to excel.

But silk alone was not the entire story of textiles in Japan. In cottons, Japan had its own traditions and in the 19th century had even grown a fine type of cotton in the western part of Japan. Mills were busy turning out millions and millions of yards of other fabrics long before the beginning of this century. Cottons and woolsens from Japan were wending their way across the seven seas to waiting markets.

#### THE BIRTH OF KANEBO

In the year 1887 what is now one of the oldest cotton-spinning companies in Japan was started. It was located on the banks of the Sumida River, just outside Tokyo, with a building that housed 8,000 spindles. How the company got its name, *Kanegafuchi Spinning Company* is charmingly and typically Japanese.

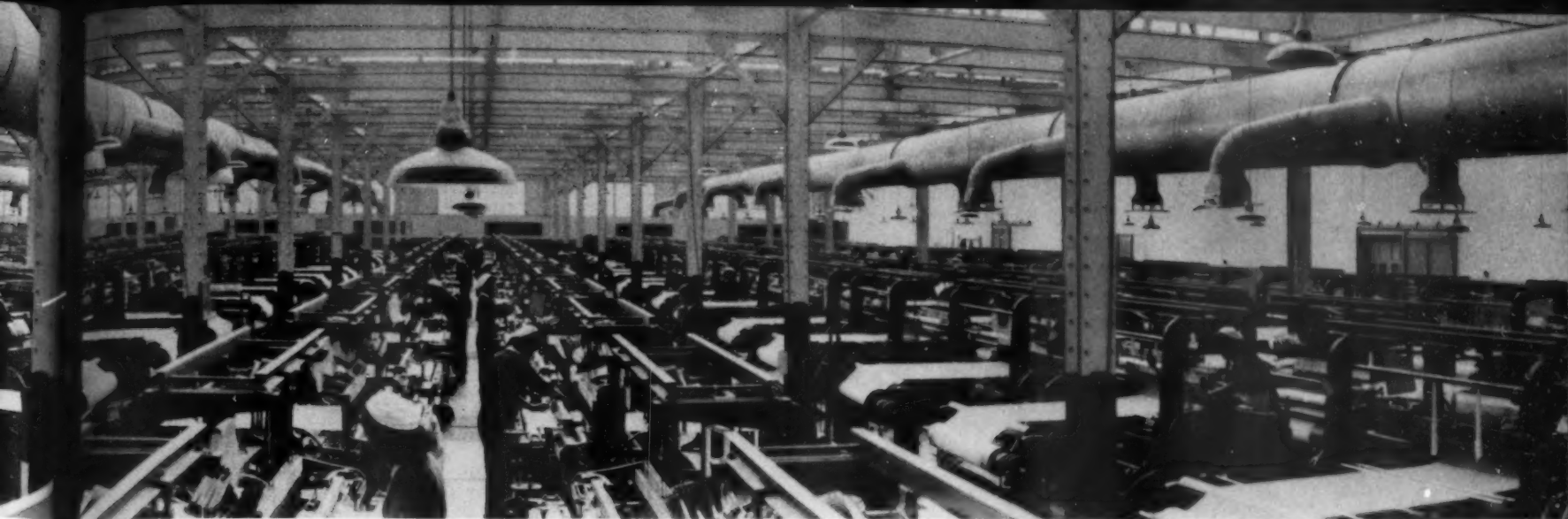
There was a legend that centuries before, a small boat carrying a huge temple bell across the Sumida River capsized while going from one shore to the other, and the bell sank deep into the water. It was never retrieved because, the legend said, the Goddess of the River claimed it for herself. Thus originated the name, Kanegafuchi, meaning *the deep part of the river where rests a temple bell*.

The name Kanebo, by which this textile firm is internationally known, is a combination of syllables from the full name: *Kanegafuchi Boseki Kabushiki Kaisha*.

Up to 1910 Kanebo was engaged solely in the spinning of cotton yarn. In that year the company installed looms to weave

*Set among carefully tended gardens and grounds, the company's administration building in Osaka is the "Brain" of Kanebo's textile operations.*





*Silk weaving looms in Nagahama mill*

cotton fabrics. In 1915, the Yodogawa plant was set up for cotton cloth finishing. A few years later Kanebo expanded into the manufacture of raw silk and spun silk. In 1926, with addition of chemical and wool fiber manufacturing facilities, either through absorption or by setting up new plants, Kanebo was a completely integrated textile manufacturing company. As a matter of fact, at one point Kanebo's activities extended to chemicals, mining, machine manufacturing, stock raising and lumber; but World War II put an end to everything not directly related to textiles.

The toll laid on Kanebo by the war was disastrous. Incredible havoc was wreaked on the plants. Where previously had stood a proud and prosperous industrial empire was nothing but rubble. But the spirit of Kanebo, implanted originally by Mr. Sanji Muto, was so deeply instilled in the Kanebo leadership that in what was an almost herculean accomplishment the company resurrected from the ruin a new, modern and more

efficient organization.

It is fitting at this point that mention be made of Mr. Sanji Muto's contribution to Kanebo. For the first few years the company did poorly; so poorly that it was on the brink of bankruptcy or dissolution. At the Mitsui Bank, which was interested in Kanebo, was a young man who had studied in America and imbued his employers with the conviction that he had unusual talents.

He had left Japan in 1885 to undertake studies at the University of the Pacific in America. There he distinguished himself in scholastic studies, excelling particularly in Latin. In the Autumn of 1887 he returned to Japan, having learned a great deal about modern economics and political science; knowledge which he put to valuable use during his business career.

In 1894 Mitsui appointed Mr. Muto in charge of the Hyogo Mill to be built in Kobe. At that time he was barely twenty-

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Mr. Sanji Muto  
*A Pioneering President*

### The Mutos — Father and Son have provided Kanebo with Strong and Progressive Leadership



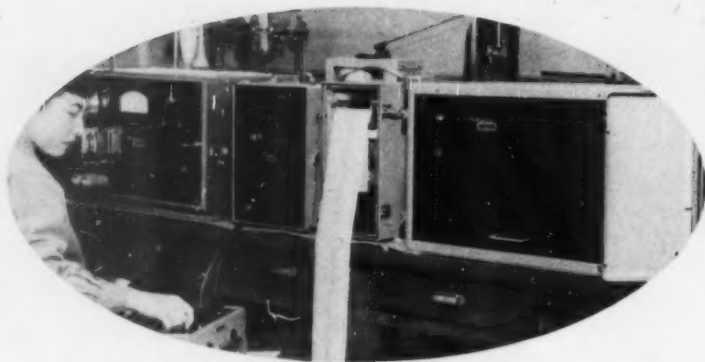
Mr. Itoji Muto  
*President of Kanebo*

It was at one of the most difficult moments in the post-war period that Mr. Itoji Muto was placed at the helm of the ship. It can be said that a good deal of the history of Kanebo is the reflection of the Muto family; for while his father did the one difficult job of putting together Kanebo, the younger Muto took on the equally difficult job of erecting a completely new and modern industry. This took a man of unusual and varied talents, as well as a man who understands both people and changing times.

As was said recently by a Tokyo banker, "Mr. Muto is like his father in his ability to see ahead . . . time usually proves his decisions to be right." Paralleling his father's career, the present head of Kanebo furthered his studies in the West, going to school in England. He possesses the same vigor and imagi-

nateness; he is a man of diverse interest and broad culture; despite a rigorous work schedule, Mr. Muto advises and gives active service in many of the nation's activities and finds time to attend international conferences in Europe. He is not only a fine calligrapher but is also a good painter of oils in his own style. His knowledge of Japanese and Chinese art is prodigious and his opinions on classical painting are highly respected throughout the country. Like his father, who had written many books, he is a proficient writer and has had two books published within the last three years. Possessing personal charm whether in his dealings with employees and directors or conducting the Emperor and Empress on a tour of one of the Kanebo plants, he is ideally suited by training and temperament to fulfill his difficult role..





Testing for evenness with Uster indicator, Spectrograph.

eight years old. His assignment, despite the fact that he had no experience or knowledge of plant building, was to erect and supervise a 40,000-spindle plant. He did such an outstanding piece of work in both building and managing that, although Kanebo like other businesses had its ups and downs, his all-over performance was such that he became President.

Fifty years ago, when business tycoons were rather indifferent to treating labor with compassion, Mr. Muto held the strong conviction that growth and progress in a company rested on harmony between labor and management. Humane in his own life, he felt very deeply about the treatment to which he believed all workers were entitled. The practical application of this spirit, not only by Mr. Muto but by Kanebo management ever since then, has proved out in this way; while each Kanebo mill's employee belong to a union which is part of the All Textile Workers' Union of Japan, there has been no serious labor trouble in the company's history.

In 1930 Mr. Muto turned over the reins of Kanebo to engage actively in politics. His aim was to purify the corruption of politics and make politics businesslike and he formed a political party called Jitsugyo ooshi Kai (Businessmen's Party) which name was later changed to Kokumin Doshi Kai (Kokumin means people, doshi comrades and Kai party). He was elected a member of the House of Representatives by his constituency in Osaka. A short while later he also became president of the *Jiji Shimpō*, a conservative but powerful newspaper through which he exposed and courageously fought the corruption of Government officials and merchants with political affiliations. While the impeachments was still going on, he was assassinated in Kita-Kamakura on March 9, 1934.

Thus ended the life of an outstanding man. But his work was so well done that he left a definite and progressive mark on the practices and policies of the company.

The one word which perhaps typifies Kanebo's policies, which is really another way of saying its direction, is *Progressiveness*. Every thought and every effort is bent toward the company's future growth. This explains why such stress is placed on research, service and timing. Research, as an example, reaches far beyond the technological aspects; Kanebo laboratories and technicians are always busy in their pursuit of new and better products as well as better ways to bring them out of the machines.

Kanebo is one of the few foreign textile giants which goes to such great lengths to predetermine the sales potential of every fiber and fabric. Constant study is made of fashion and economic trends in all major markets to learn what people are most apt to want; what they can or will afford; the problems of

merchandising and particularly timing on the part of the manufacturer and retailer; there is a deep sensitivity and alertness to change which is evidenced in the end goods. Whether silk, wool, cotton or one of the new chemical fiber fabrics; whether destined for America, Australia, Hong Kong or Africa . . . research well in advance is used as often as possible to insure the right types in the right places at the right time.

#### Diversification:

The policy of broad diversification of Kanebo products came about through deliberate planning rather than through accident. Through its experience in international trading the company knew that in every area, and sometimes in areas within areas, there exist strong differences in ethnics, in taste, in functional as well as fashionable trends and requirements. There were, too, low and high barriers in the form of tariff schedules in different countries. But above all, it realized, as sound management has learned in all types of big business, that it is wise to diversify.

Let us take America alone, as an example:

The best brains of this nation's industry have long and painstakingly plotted and anticipated changes in the living and working and wearing habit of Americans. The trend to the suburbs opened new fields for certain types of fibers, and shrank the market for others; the curtailment of immigration, thus shutting off the supply of household help, caused millions of men and women to learn how to care for their homes themselves . . . and this again opened the market for certain types of cloth and apparel, and closed others. The shorter work week and its corollary longer weekend; the trend to highway travel, to more vacations . . . these were responsible for the purchase of more clothes of the casual or sportswear type.

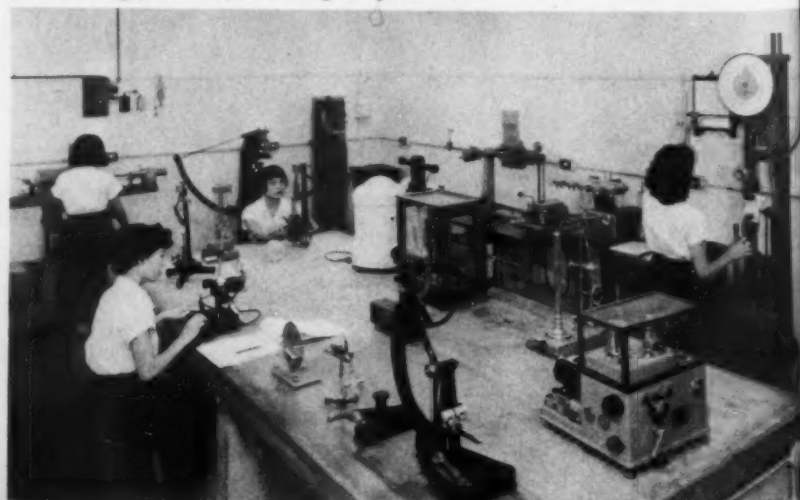
Other areas of the world as well as America have of course also changed in certain aspects. In this modern, fast-changing era, a company concentrating on one single fiber or cloth might find itself entirely out of the market place at some point; and on the other hand, it could also lose the potential profit available to mills working on different types of products.

These are the reasons why Kanebo in its thirty-two mills ranges the field so widely; from silks to chemical fibers, from cottons to woolens. Each mill, supervised by a specialist in that particular field, runs almost autonomously; but he has the privilege of drawing on the brains and experience not only of top Kanebo management but of other specialists in the other mills.

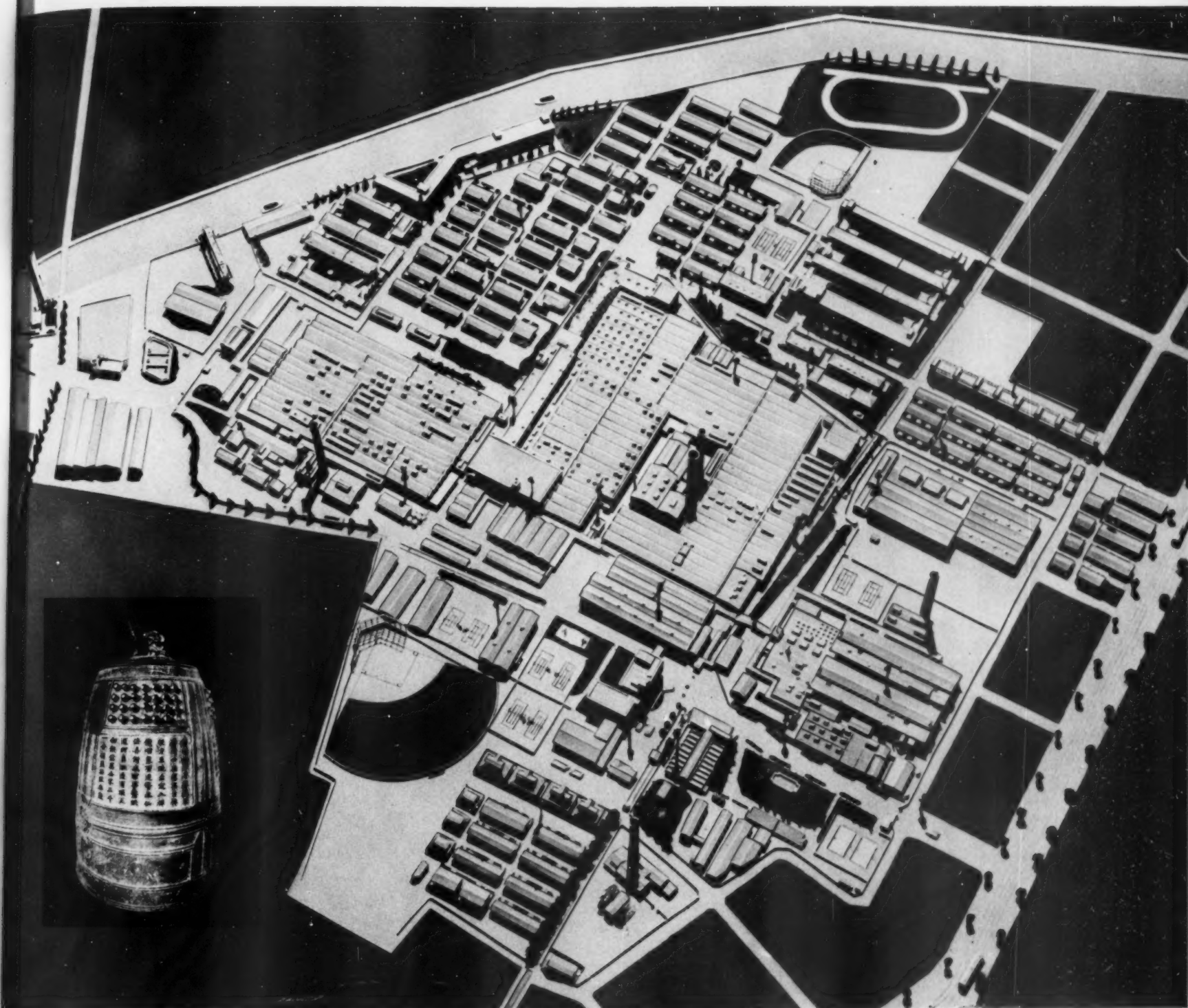
Thus there is always flexibility within the organization. One mill may find it advisable to cut back on production while another steps up; in the final analysis, everything comes out of and goes into the one Kanebo pot. Diversification per se is no new business philosophy; even Wall Street Investors have learned the sagacity of a broad portfolio. But what makes Kanebo newsworthy is the truly impressive variety of fabrics, fibers and finishes, leading to a wide variety of customers all over the world.

To service their customers, Kanebo relies largely on trading companies and converters because of the distance and time lag. Almost all of its products for overseas markets are sold through

In the testing laboratory in Yodogawa plant.







*The largest and most modern finishing plant in the Orient. Kanebo's*

*Yodogawa works—an impressive feature of Osaka's industrial landscape.*

selected foreign converters and Japanese trading companies. This gives Kanebo additional flexibility and especially in America this policy is designed to meet the problem of keeping pace with constant and fast changes in fashion trends. The same policy now prevails almost entirely in conjunction with other Kanebo products.

So that you may more graphically picture the complete Kanebo operation, let us break down the company's products and production into the main categories:

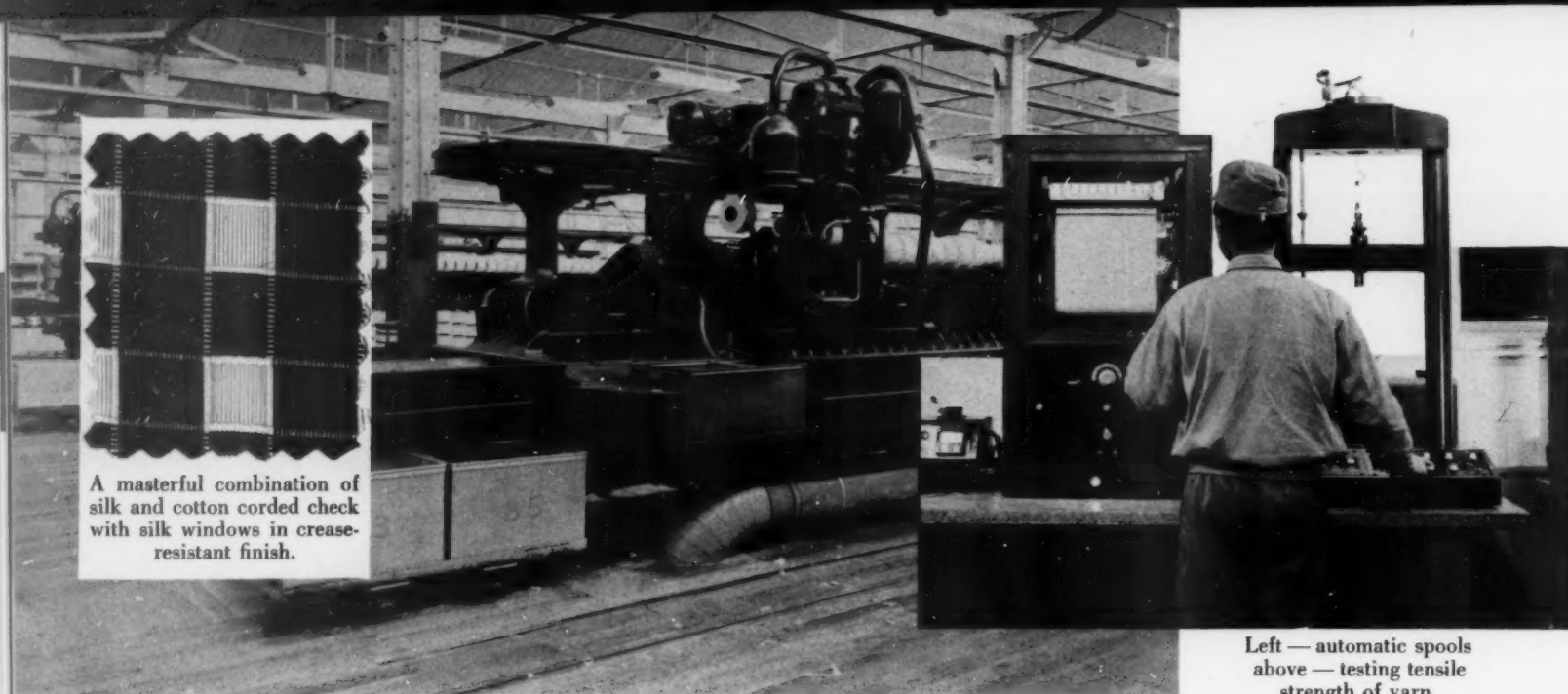
- Cotton Manufacturing
- Silk Manufacturing
- Wool Manufacturing
- Chemical Fiber Manufacturing
- Processing and Finishing

On sight alone this indicates the tremendous expansion which has been the story of Kanebo since Kanegafuchi started as a cotton spinner in 1887. But to gain a true perspective of the expanse of industrial territory which Kanebo now covers, one must study the wheels within wheels which make up this organization.

#### **KANEBO'S COTTON PRODUCTS**

Today, the company possesses eleven cotton spinning mills which house close to 600,000 spindles and nearly 7,000 looms. They turn out 78,000,000 pounds annually. And modern as the equipment is, it embodies every efficient development such as pneumatic clearers, automatic spoolers and superspeed warp-

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A masterful combination of silk and cotton corded check with silk windows in crease-resistant finish.

Left — automatic spools above — testing tensile strength of yarn.

ers. Naturally superior technics were applied to make the most of this new equipment.

Especially impressive is the cotton finishing equipment in the Yodogawa plant at Osaka, one of the finest in the world and certainly the largest as well as the most modern of its kind in the Orient. As soon as the war ended Kanebo imported a great deal of advanced machinery; this plant for Kanebo alone turns out 150,000,000 yards a year. While this is an impressive total, it is even more interesting to note the variety of different cotton cloths which come out the back door.

Yodogawa processes cotton fabrics in the greige to:

white shirtings  
and cambric  
broadcloth  
poplin  
black sateen  
khaki drill cloth

dyed gabardines  
printed voiles  
printed haircord  
print shirtings  
yarn-dyed fabrics

The plant is completely modernized and has the advantage of being physically adjacent to and directly under the supervision of Kanebo's administrative staff.

To give you an idea of the use Kanebo has made of modern machinery from other countries, here are some of the processes used and the sources of the equipment.

*Bleaching* of cotton cloth is done with J box-type continuous bleaching machines under license from duPont; they also use other open width-type machines. Thereby Kanebo is enabled

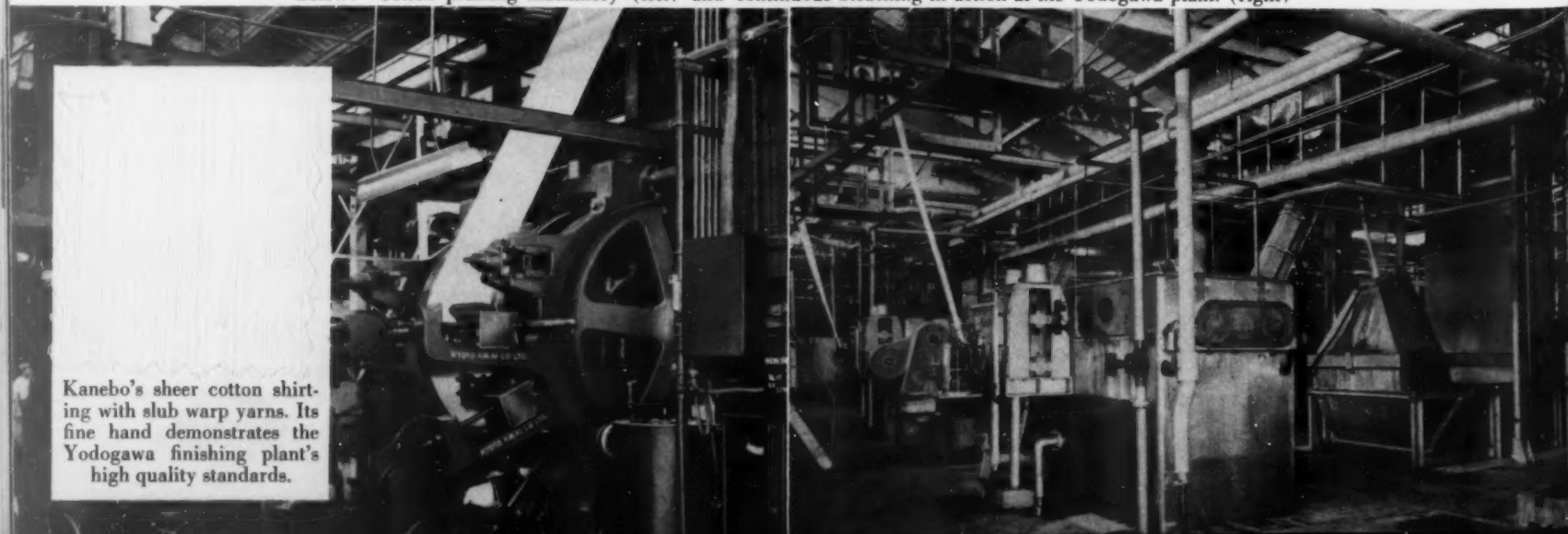
to control the speed of operation, density of the chemical mixture and applied temperature; the end result, as every millman knows, is uniformly clean bleaching without significant loss of weight.

*Dyeing* is done in continuous dyeing machines patented by the General Dyestuff Co., equipped with Williams units. Power is transmitted automatically by the Ward Leonard system, and the density and quantity of the dye, as well as the temperature, automatically adjust. This produces uniformity and a high degree of color fastness, all done at high speed; thereby there is an economy in the factors of dyes and labor. Supplementing these machines Kanebo also utilizes two sets of automatic dyeing equipment of its own design.

*Printing* is done on machines of high speed, printing as many as fourteen colors simultaneously. Besides, automatic screen printing machines from Fritz Buser of Switzerland produce some of the most exquisite prints in design and effect which defy the use of copper rollers; these find their way to many foreign markets, plus wide appreciation in Japan itself.

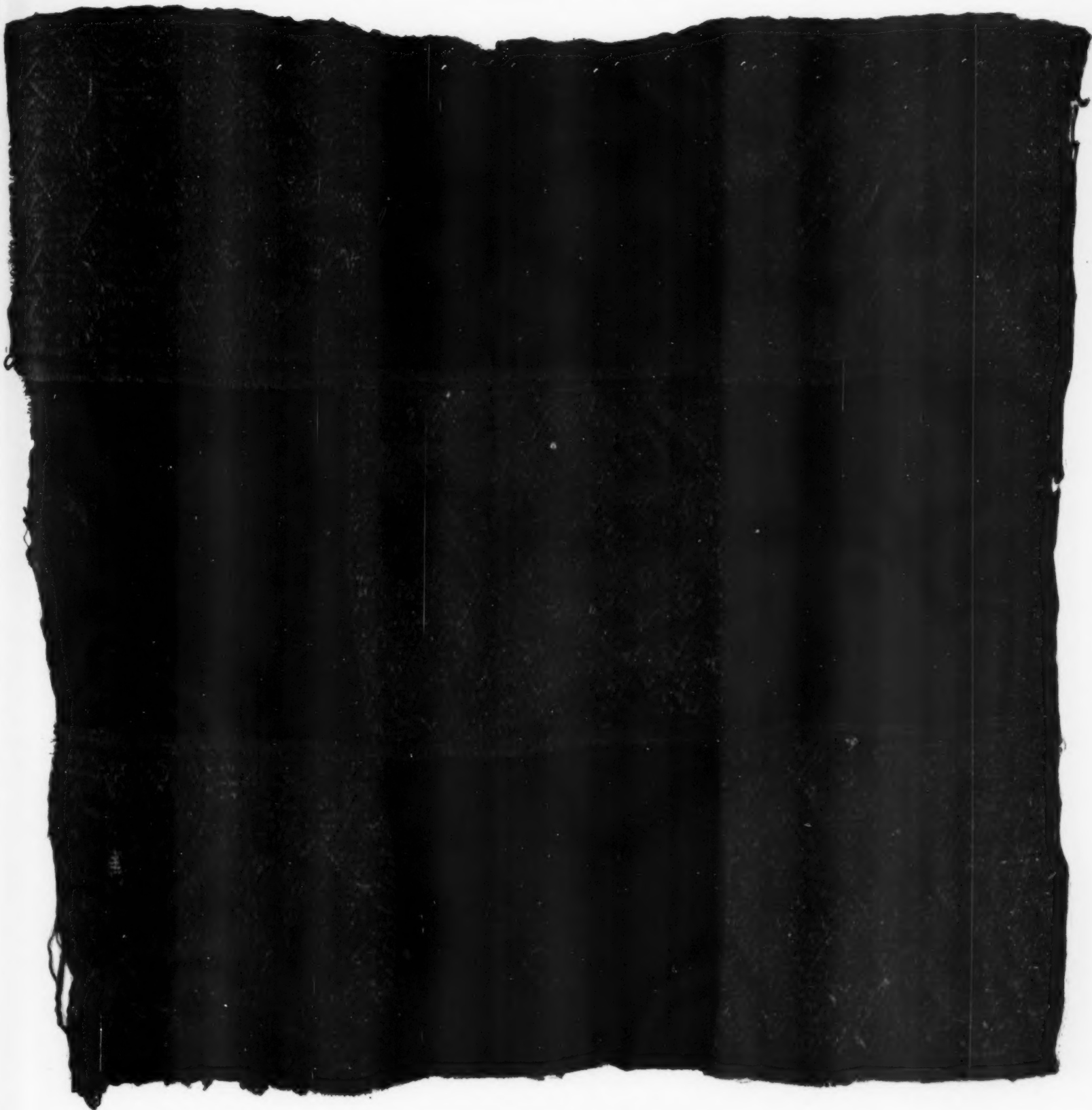
*Special Finishes* include such world-famous names as Sanforized shrinkage control; resin finishes applied through both a Vapojet continuous range and a Hennekens open-width boil-off scouring range, both brought in from America; Everset, which is Kanebo's own name for applying the Everglaze finish under license; and from Britain comes the Bellset resin-finish which gives chemical fibers shrinkage-proof, crease-resistance and abrasive strength.

Below: Cotton printing machinery (left) and continuous bleaching in action at the Yodogawa plant. (right)



Kanebo's sheer cotton shirt-ing with slub warp yarns. Its fine hand demonstrates the Yodogawa finishing plant's high quality standards.





Pre-Inca Period: Small geometrical designs contrast brilliantly with solid color joining squares.

### **Museum of Unusual Textile Pieces**

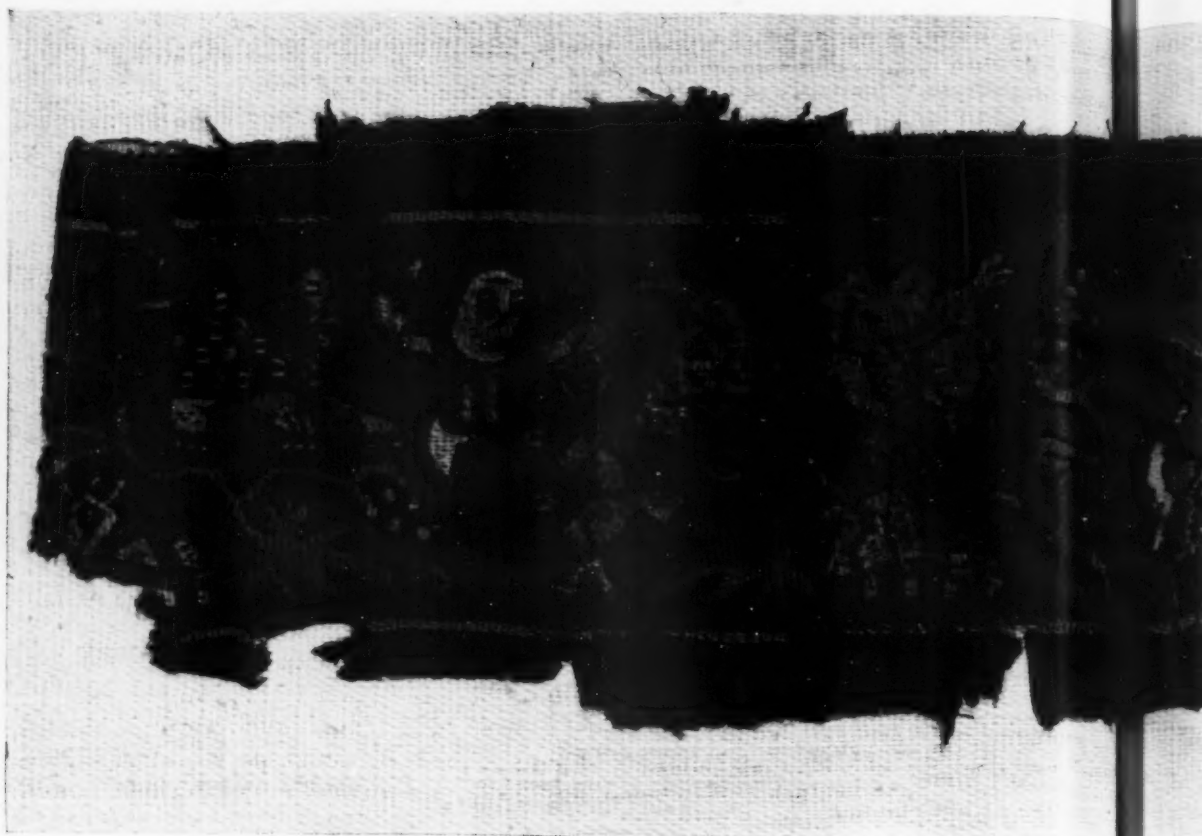
LESS THAN TEN MINUTES' auto ride from the city of Kyoto, the Kanegafuchi Spinning Company's collection of ancient textiles is housed in its own museum building. In two special categories alone — Pre-Incan and Coptic Textiles — the collection is one of the finest and most extensive in the world. The idea of collecting and preserving these ancient

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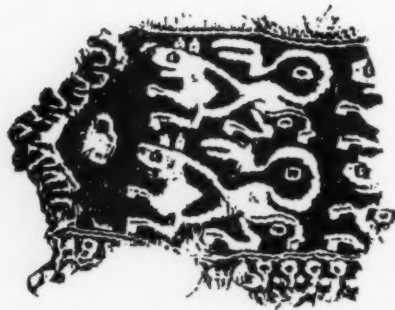


The company's concern for preserving the great works of ancient periods contrasts strongly with its progressive approach to the manufacture of textiles for present world needs, as illustrated by its modern plants.





*Above:* A roundel of Tapestry woven with interlocked square designs.



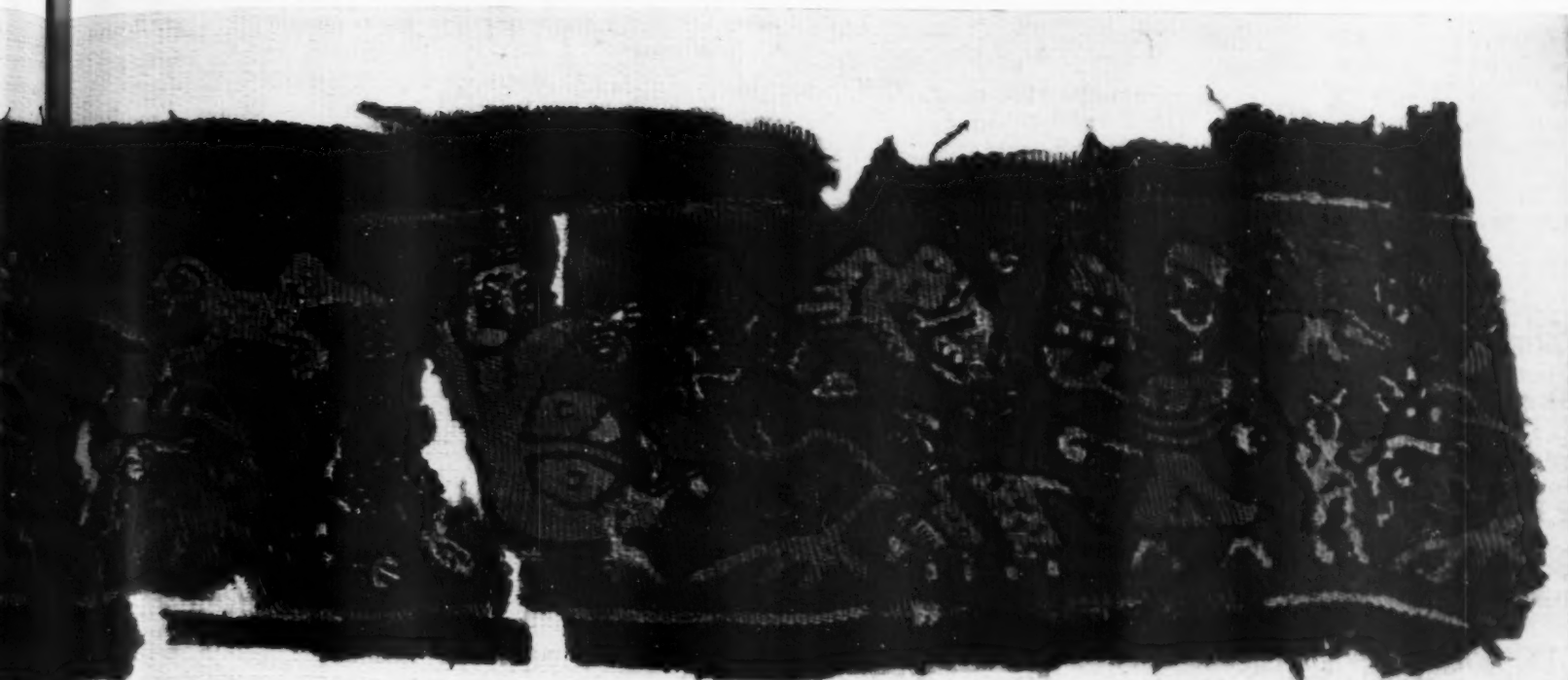
*Left:* A piece of tapestry woven in lion designs; Coptic Period (V-VI Century).



*At right:* A roundel of Tapestry woven with intersecting circles. Both Graeco-Roman Period (III-IVth Century)

*Below:* A square panel of woven tapestry; Graeco-Roman Period. (III-IV Century).





Woven Tapestry shoulder band in design of figures and beasts . . . Coptic Period (VI-VIIIth Century)

*(Museum . . . Continued)*

textiles for study by future generations was conceived by Mr. Sanji Muto and the collection itself was added to and fostered by succeeding Kanebo presidents.

Besides Pre-Incan and Coptic Textiles, rare pieces from other periods and countries have been assembled and made available to design and research students. A number of magnificent printed volumes containing hundreds of full color reproductions of the major collections have been produced for the company by Korin-Sha and Kyoto Shoin, engravers and printers, with comments by K. Akashi. Already these prized editions are eagerly sought after by museums, libraries and collectors all over the world.

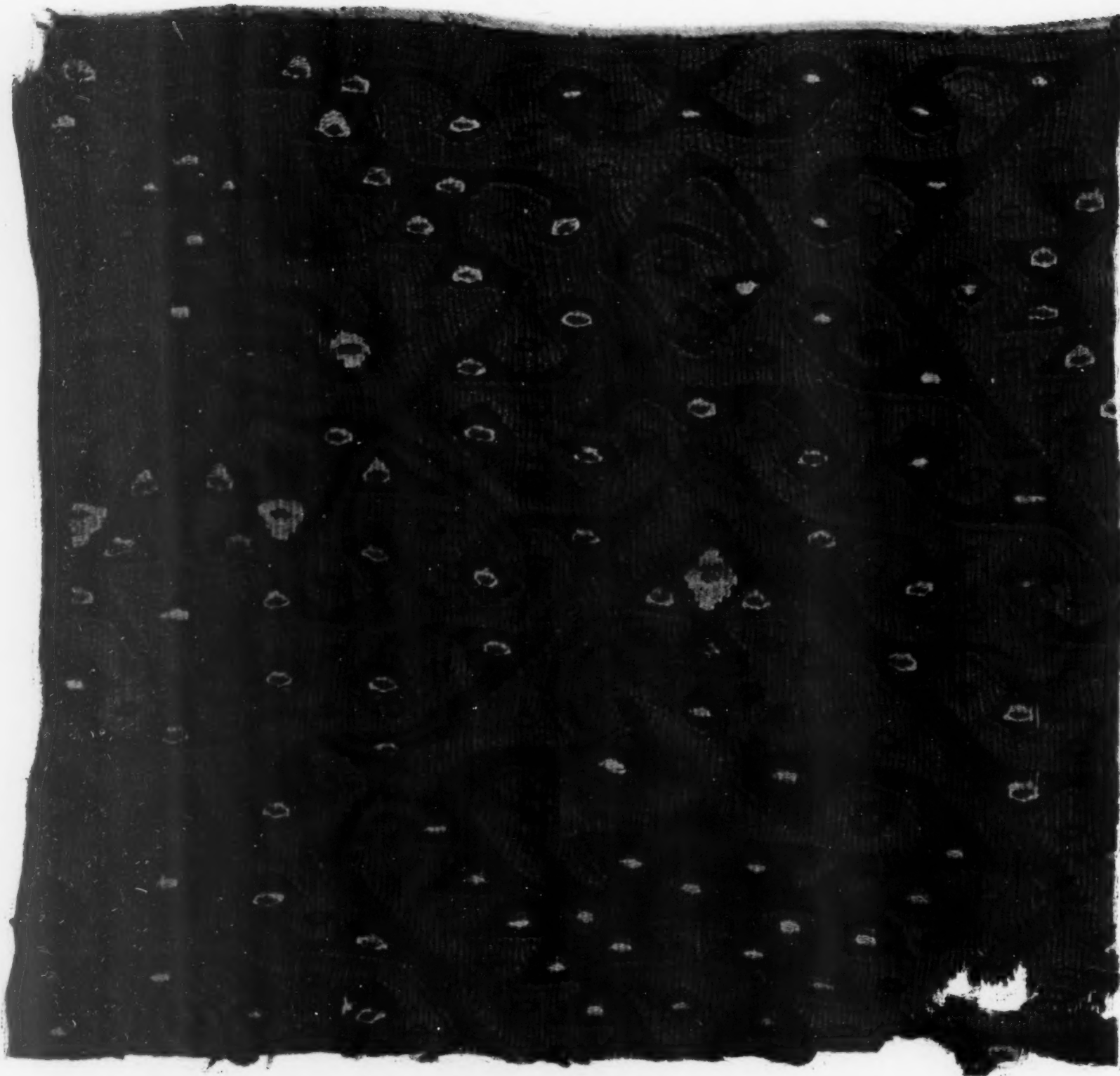
Noh Masks, ceremonial Chinese robes and Japanese kimonos are also part of the museum collections. These are in keeping with the company's desire to further the research and study of the great textile and aesthetic achievements of all eras. The reproductions printed here are taken from the Kanebo museum collection and indicate the quality of the pieces which have been assembled.

The color plate alongside is a Coptic Period (VI-VII Century) Design in Flowers and Figures.





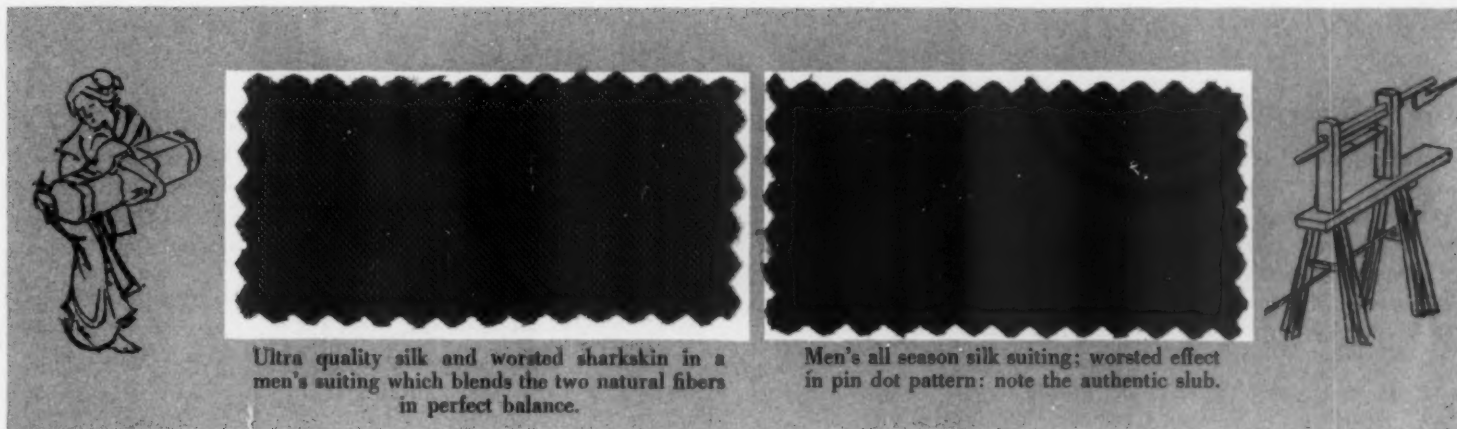
THE PRE-INCA TEXTILES in the Kanegafuchi Collection number three hundred and fifty pieces. When they were exhibited in the Tokyo Art Museum they were received with keen attention. The specimens reproduced here are but a fragment of the total and inspiring collection•



Pre-Inca Period: A piece of tapestry woven with Llama wool in geometrical Bird Design.



Thirty Bales of raw silk make up the standard bale of 132.3 lbs. It requires approximately 900 lbs. of cocoons to produce one bale of raw silk.



### Silk Is Naturally a Kanebo Specialty

A CLOSE LOOK at the silk division of Kanebo is virtually the same as an aerial view of Japan's silk industry. Within the 12 modern factories of Kanebo is everything which has to do with silk, from the nurture of the silkworm egg to the fabric in finished form. It is a model of textile integration in practice.

In these twelve factories Kanebo annually produces better than a million and a quarter pounds of raw silk; another million and a quarter pounds of spun silk yarn; a little over a million pounds of noil yarn; and over 6,000,000 yards of silk fabric. These come within the classifications of Fuji silk, pongee, shantung, taffeta, organdy, satin, faille, crepe de chine,

lamé, tussah, chiffon velvet, brocade satins, silk prints.

They break down still further into types and qualities for the home market, for America and for the different foreign markets where Kanebo is today an important factor in silks. What exists today in the field of distribution is, again, evidence of the thorough degree to which the company puts its research facilities. Not in technology alone, as we pointed out, but in gearing its production to the potential market. The first step is always to find out *what* a nation needs; next, to learn the style, color, weight and price preferences; third, to set the factories to work developing the fabrics to meet these needs; fourth, getting the

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The reproduction above shows the process of Silk Reeling in old times. The cocoons, heated in boiling water over a charcoal fire, are hand reeled by the kimono-clad girls.

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costs factors into line so that Kanebo can be competitive and still come out with a profit; and, finally, to do an intensive job of merchandising and promoting to the goal market.

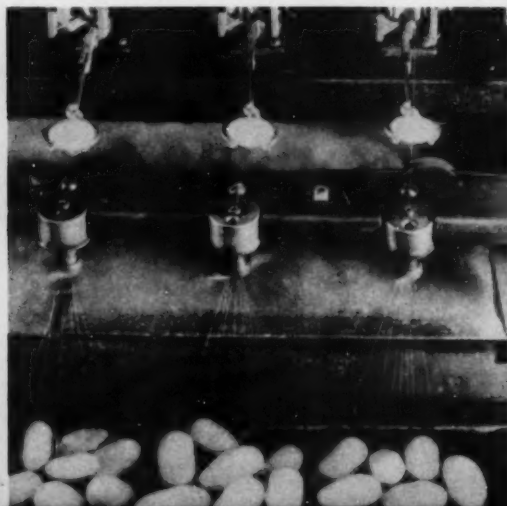
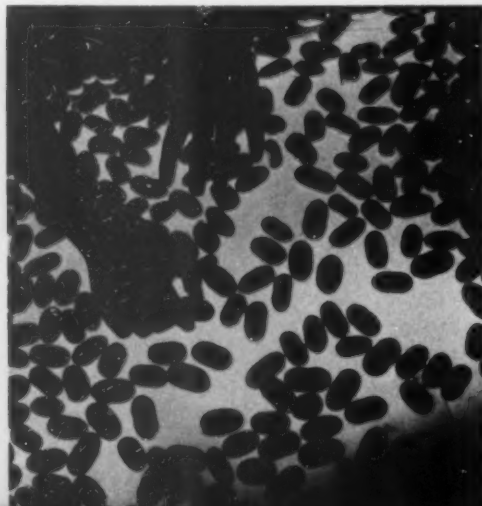
The Japanese people themselves use up a substantial part of Kanebo production; but there is still sufficient of a balance to make the company's trademarks well known in other lands. It is quite common to find Kanebo silks in the seasonal collections of the foremost couturieres of Europe and America; these re-

flect the ardor Kanebo poured into developing the proper fabrics. It entails the use of some of the best textile artists not only at home but of the Western world; research into the masterpieces of art executed by artists long dead; and a coordination between art and application.

While Kanebo admittedly has attained a position of loftiness in the existing world of silk, a peek beneath the lid shows that the company by no means considers its goal attained. Long-

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The photos below show phases of modern silk production in Kanebo's plants. Left cocoon selection; center, automatic reeling; right, making raw silk books.





Alongside: The Life Cycle of Silkworms, a typical exhibit used by Kanebo at various international expositions.



SAMAZUKE NI  
SODATERARETARU  
KAIKO KANA

R. H. Blyth, the author, comments on the Haiku quoted, by the famous poet, Issa:

*Sama* has a more gentle, intimate respectful meaning than "Mister." All over Japan, silkworms are referred to as "O Kaiko sama" or "O Ko sama." There is an element of gratitude in this, since they form the entire livelihood of thousands of families. In a humorous way, they are taken into the family itself, yet respectfully set apart. Issa notes this "natural piety" of the peasant, the national poetic feeling.

*Bringing them up,  
They call the silkworms  
"Beneficent Sir."*

### CONDENSED GLOSSARY OF SILK TERMS

**BARATHEA:** Fine textured material of broken filling character.

**BENGALINE:** Poplin or rib effect fabric, first made in Bengal, India. The texture is high and the use of a coarse filling gives a pronounced corded effect.

**BOMBAZINE:** Originally an all-silk fabric. Today this cloth is made of silk warp and worsted filling.

**CHIFFON:** Plain weave, lightweight, sheer, transparent fabric made with fine, highly twisted, strong yarn. Drapes and wears well.

**CREPE:** Means curled or erinkled. Originally it was dyed black to symbolize mourning fabric. The cloth was heavily sized and treated by a crimping method to give a particular effect and a harsh, granular feel.

**CREPE-BACK SATIN, SATIN CREPE:** Satin weave with a crepe-twist filling. As the fabric is reversible, interesting effects can be obtained by contrasting the surfaces.

**DUCHESSE:** A silk fabric made with a dense warp, very lustrous, smooth in hand, popular for women's wear.

**FAILLE:** Ribbed silk with crosswise rib effect. Cords are stouter than the warp. Soft in feel, belongs to the grosgrain family.

**FOULARD:** A lightweight, soft-feeling silk dyed or printed to advantage. Originally made for the handkerchief trade, but now found in neckwear, dresses and linings.

**GROSGRAIN:** A heavy, rather prominent ribbed cloth that is made from plain or rib weaves, according to various combinations. The cloth is rugged, durable, and of the formal type.

**MOCADOR:** Silk fabric on the order of faille, which has fine filling-wise lines in it. Made in colorful stripe patterns, the fabric is much used for neckwear.

**MOIRE:** Cloth which has the desirable water-marked effect in the finished fabric. Taffeta may be used, but usually a ribbed type of silk like poplin is finished this way.

**ORGANDY:** A light, transparent fabric. Its characteristics are stiff, hard finished; watered or moiré effect; transparency.

**PONGEE:** Originally a Chinese silk cloth, tan or ecru in color, and very light in weight. Tusah silk was used and the fabric was woven on hand looms in the home; thus a rather crude, uneven textured material resulted.

**SATIN:** Cloth made in a satin weave brings one system of threads to the face for the greater part of the time, whereas the other system of yarn will show on the back of the cloth, in an almost solid effect.

**SHANTUNG:** One type of silk material known by this name is similar to pongee with the same type of nubby surface. Made of Tusah.

**SPUN SILK:** Yarn made from true silk waste and pierced cocoons. The fibers are short and they are spun on the cotton principle. Degumming must occur prior to the spinning.

**TAFFETA:** Supposed to have originated in Persia. Always a staple fabric, it is in the same class and demand as satin. The cloth is made of a plain weave and the textures vary considerably. The pickage ranges from 70 to about 130.

A view of a section of Kanebo's showrooms in Osaka. Combines modern design and traditional Japanese taste.





#### COCOONS TO RAW SILK TO SILK FABRIC . . .

starting with the individual cocoon which yields about 1500 yards of silk filament, the yarn is reeled on small frames and then rereeled on larger frames for forming into skeins ready for shipment. For convenience in weaving, the skeins are formed into books — thirty skeins to a book — 27 books to a standard bale. At left: a Kanebo-woven, silk print in current high fashion. At right: Kanebo Silk Scarf poster Design.



#### continued

range studies and workings are in progress, even in such categories where no other company attempts to compete, to produce even more beautiful and practical fabrics. The currently strong, and still blossoming trend toward silk suitings for men is one facet; when Kanebo's research discovered the potential market for silk suitings at different price lines, and then set to work in their development, this marked but the beginning. New weaves and constructions, new blends with both natural and chemical fibers are in the pilot stage at present; momentarily these will be launched on the world market and push the sales of silk suitings still further upward.

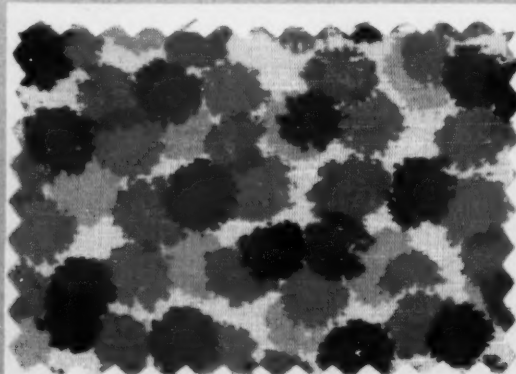
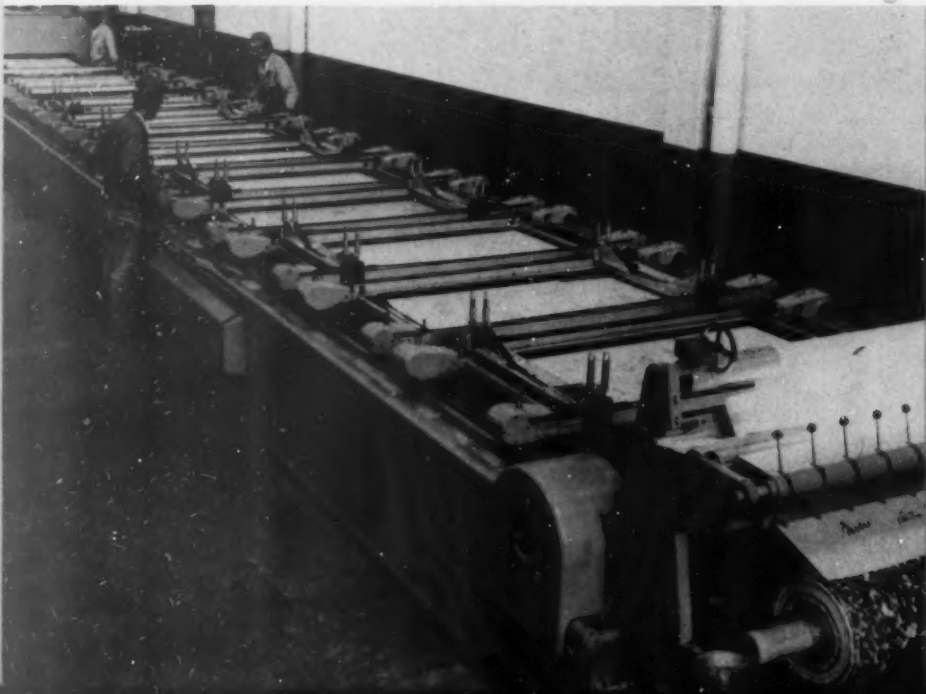
Integrated as all departments are, the silk mills of Kanebo must still pull their own weight and make their own progress.

Acknowledging the increase in consumer purchasing power all over the world, and its accompanying hunger on the part of

more people to use silk, Kanebo looks forward to, and is preparing for, a strong upsurge in silk sales . . . and Kanebo plans to get a good part of it.

Utilizing the most modern equipment available, the company is constantly working to get better fabrics, more uniform quality; every phase of scientific and technical knowledge is harnessed to the one purpose: bring forth the kinds of silk fabrics which the world will buy next year and for the next fifty years as well.

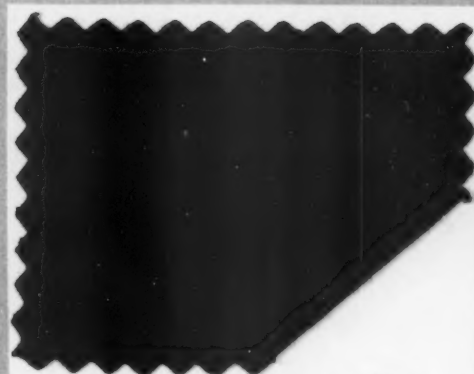
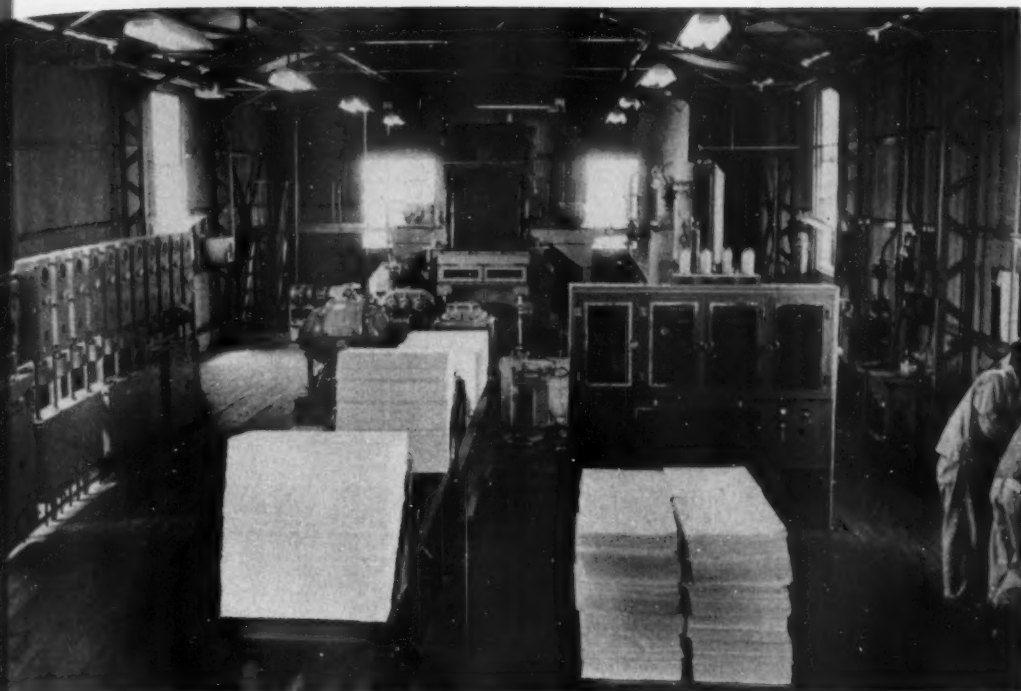
The fact that in the last year Japan has exported more than double the amount of silk fabrics it shipped outside before the last war indicates the tremendous drive and enthusiasm which has been put behind this part of the business. It is the same drive which Kanebo expects to cause substantial increases in future years.



Kanebo's craftsmanship in silk screen printing is shown in this brilliant five-color splash-dot print.

The photograph alongside shows one of the firm's battery of automatic silk screen printing machines made by Fritz Busser of Switzerland.





Superb tropical spun rayon suiting with Kanebo's own Bel-Set finish that resists wrinkling.

At left is automatic pulp feeder in Hofu rayon plant. The Hofu plant in Yamaguchi is one of the most modern in the Orient.

## THE CHEMICAL FIBER STORY

In the field of chemical fiber manufacturing Kanebo's equipment and production capacity are noteworthy. To begin with, the factory Hofu (see illustration), produces about 17,500,000 pounds of spun rayon yarn in a year, and approximately 100,000,000 pounds of viscose rayon staple. But over and beyond this sizeable production of these fibers, considerable machinery and effort is devoted to the production of finished cloths using them.

These cloths do not take the form of rayon or viscose fabrics alone. Taking fullest advantage of both the company's diversi-

fication in its work with other fibers, and President Muto's deep interest in development, the company produces a multitude of interesting and widely acclaimed cloths which are blends of both chemical and natural fibers.

They mix spun rayon with wool, with cotton and silk, and with still other manmade fibers in a broad variety. Some years back, when blending and mixing of yarns was a relatively new idea, Mr. Muto began to encourage efforts in this direction. He concocted the slogan "Cocktails of Fibers," and "Symphonies of Textiles," and Kanebo's experiments in this direction have borne fruit.

*continued*

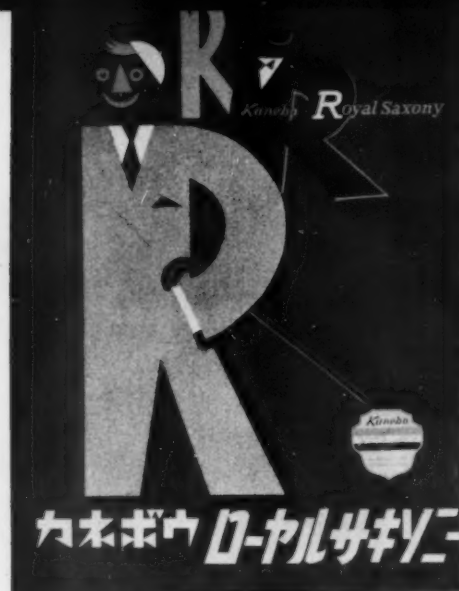


Hofu rayon plant





Woolens being processed for London-Shrinking



Material for Point-of-Purchase Promotion

## THE WOOLEN AND WORSTED STORY

The number of plants in the woolen and worsted division of Kanebo is smaller than either cotton or silk but it is, nonetheless, a substantial segment of the company's total business. Its products, too, have found their way into every corner of the world because of their quality. In actual numbers, this is what Kanebo turns out annually in its woolen division:

Worsted yarn .....	12,000,000	pounds
Woolen yarn .....	4,500,000	pounds
Woolen and worsted fabrics .....	6,350,000	square yards
Wool felt .....	400,000	pounds

Within this division, Kanebo is noted also for its hosiery yarn and hand-knitting yarn. Three of the factories are used exclusively for the spinning of worsted yarn; two others produce woolen yarns in addition to weaving and finishing woolens and worsteds; the sixth plant is devoted entirely to the production of woven felts for paper manufacturing mills.

From this variegated array of factories Kanebo brings forth these diversified fabrics:

<b>Worsted —</b>		
serge	tropical worsted	saxony
gabardine	flannel	sharkskin
men's and	tweeds	novelties
women's	alpaca	
suitings		
<b>Woolens —</b>		
flannels	cashmere	
suitings	overcoatings	
tweeds	blanket cloth	
melton cloth	industrial use	

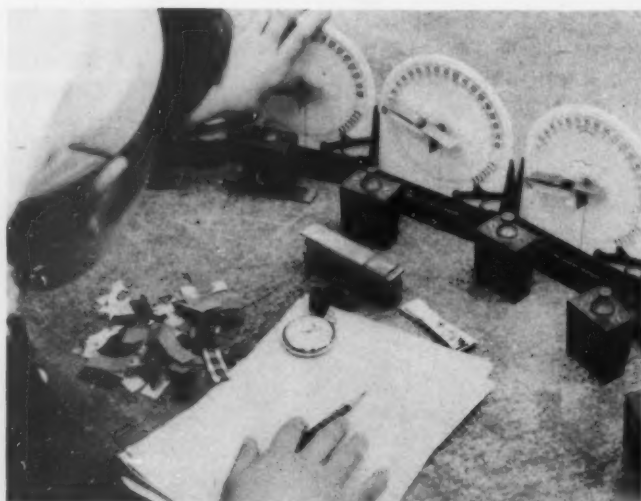
It is important to understand that, just as each division of

Kanebo is run almost as an autonomy, with specialists manning each division, in the same way Kanebo's woolen and worsted division breaks down still further into categories headed by people who understand best how to produce the specific goods under their jurisdiction. This partially explains why Kanebo, many thousands of miles away from its outlets, has obtained such a high position of respect among the woolen and worsted producers of the world.

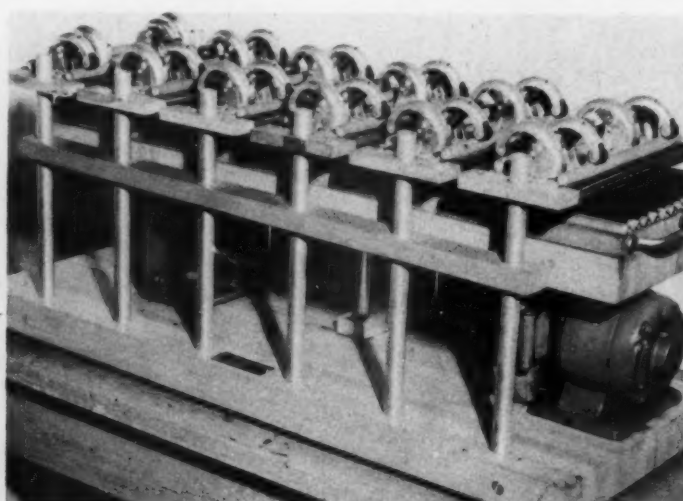
It is interesting to observe, too, that the company has taken fullest advantage of its relative proximity to the raw materials source. This has enabled the company to maneuver somewhat more swiftly than those in nations which are many more miles and many more weeks distant from Australia and New Zealand.

If there is one phase of Kanebo's woolen operation in which it has specialized, it is in the matter of finishing, as well as the care it exercises in weaving. Constant experimentation and applied technology mark the study of finishing; the result is, as one might expect, that Kanebo finishes are regarded as among the world's finest.

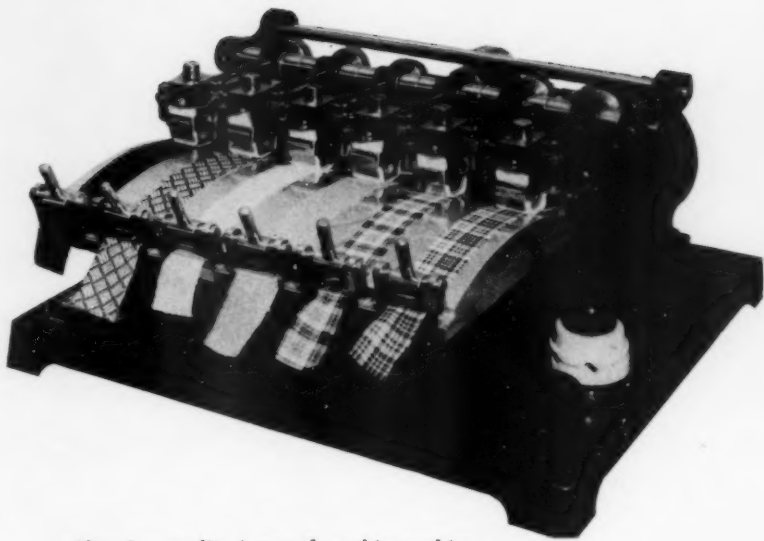
Side by side with finishing research is the study of new blends. Mills all over the world today will admit, ungrudgingly, that some of the world markets today have profited by Kanebo ideas. To take but one instance, note what has been done in the field of silk-and-wool blends; even in the most average of retail clothing stocks you will find men's and women's suits fabricated from a well engineered blend of silk-and-wool. Nor is this development limited by the size of the consumer's purse, for Kanebo has shown the textile world how to make desirable blends for all economic classes ●



The Monsanto method of testing Wrinkle-Recovery



A machine for testing the Pilling of fabric



Abrasion-quality is tested on this machine

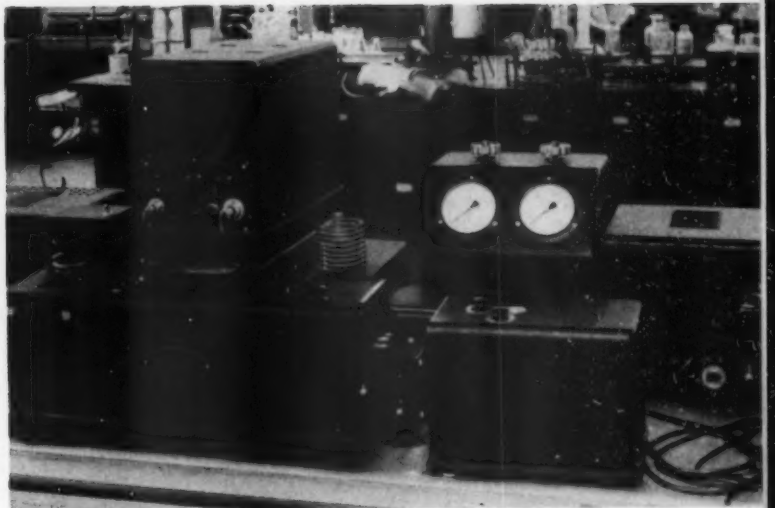
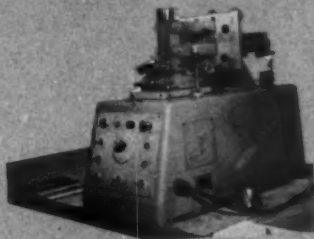


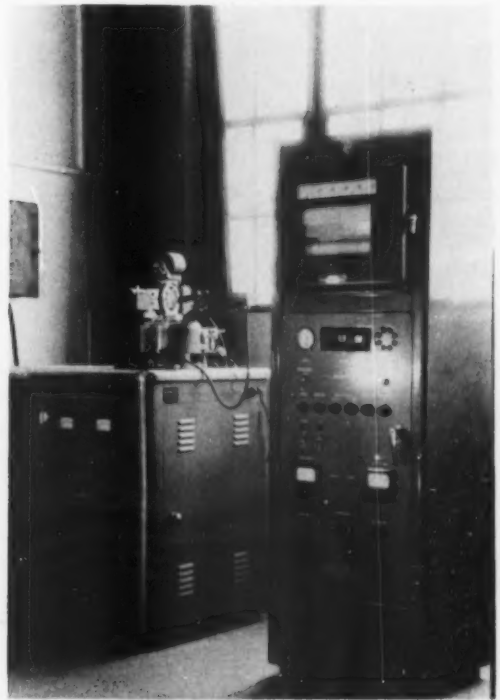
Photo-electric Spectrophotometer for Color Tests

**TESTING  
IS CONTINUOUS**

**AT KANEBO ...**



At every step of the production schedule, and in every phase of Kanebo operation from raw material through finished fabric, laboratory tests are conducted. Each of the mills has its own testing laboratory, fully equipped and staffed. The equipment is of the most advanced type; the laboratory technicians are highly skilled in the use of these sensitive machines. The result is quality control in every Kanebo product, and a high standard of uniformity which has helped to establish confidence in the company products.



X-Ray Recording Diffractometer




Part of one of the Kanebo testing laboratories



A device for determining Torsion Balance








PETER TODD MITCHELL says about himself: I started designing textiles over ten years ago. Immediately following the war I was devoting my entire time to painting when one day the noted fashion designer Omar Kiam came to see the pictures and asked why I couldn't try a few sketches for material. With his advice and the technical help that Bianchini-Ferrier gave me I produced a small collection using the technique I then utilized in oils. It was a great success and I was started. While with Bianchini, I worked closely with Norell and, later, Adele Simpson. In every case I worked with both the designer and the converter — and that is the way I usually work to this day.

Since 1947 I have spent over half my time in Europe. This way I miss out on much work here, I know; but I feel that without traveling in Morocco and Spain and Greece and Italy I would lose the vitality and freshness and unending sources of inspiration that I believe essential to design. Nor would I give up my annual work in Paris which, I feel, puts me a good nine months ahead in knowing the feel of the next collections before they come out.

I do only a limited number of designs a year. Often when I am in my house in Spain, where it remains light much longer, I round out a day of painting by going to the huge table I use for designing, and I simply continue working in another medium. My fingers have thus been loosened by a day of work in oils and, I hope, that in my designs this can be felt.

## Thoughts Of A Creative Designer

The most creative person I have worked with is Claude Staron of Staron Fils in Paris. It is because he approaches each season's designs in a creative way as well as commercially. The designers he uses are mostly painters: he makes the best of their various techniques, and adapts these techniques to whatever new look or feel the year might suggest. He encourages them to adapt *their* work. For the feel, or look, he can't depend on other peoples' swatches as they depend on his. This year we saw, in the Norell collection, a result of his approach . . . cohesive . . . completely related to the new silhouette, and above all *new*.

I appreciate him most after working with Swiss firms who do wonderful work completely without the punch of Staron's, because they are so busy trying to prove that they can print things that *can't* be printed elsewhere. Intricacy does not necessarily make for chic.

After working in the U.S.A., where time and again I have seen original designs chosen by people of imagination only to have them scrapped by a board of twelve (can more than two people agree on anything good?) because several members cling to the maxim that the public wants and understands only puppy dogs with roses in their mouths and babies

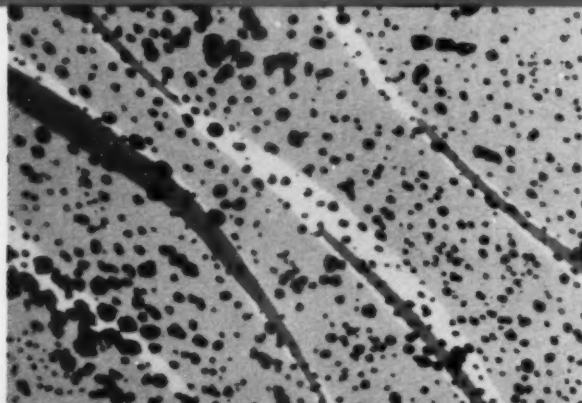
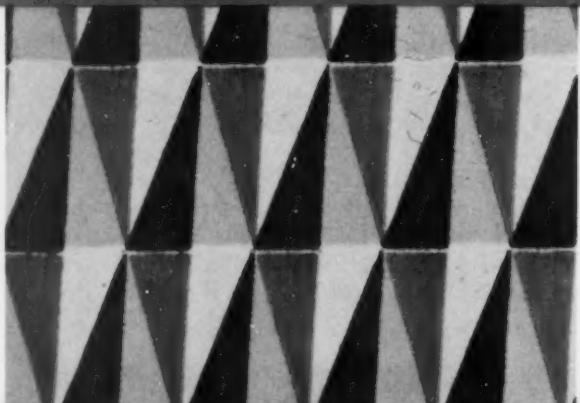
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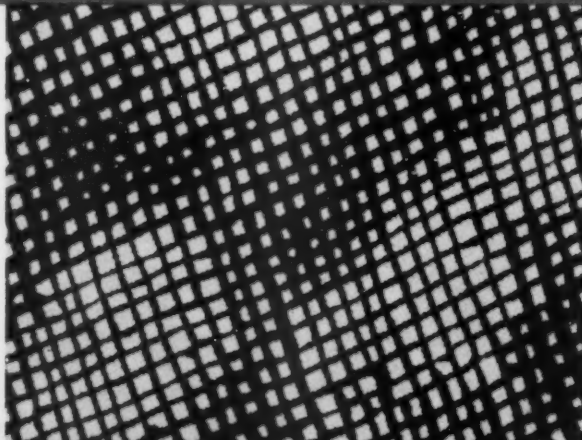
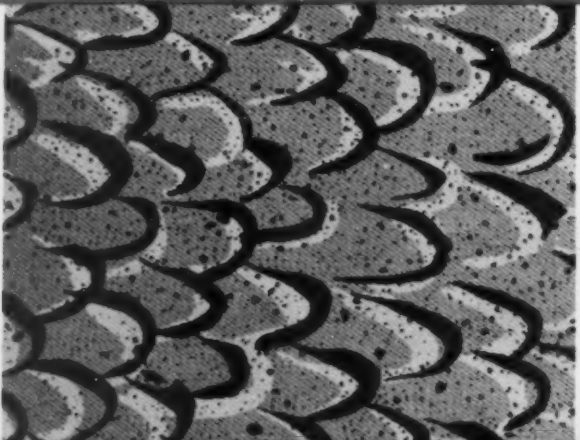
# The Evolution of Design

THE ABSTRACT PRINT: 1948-1950

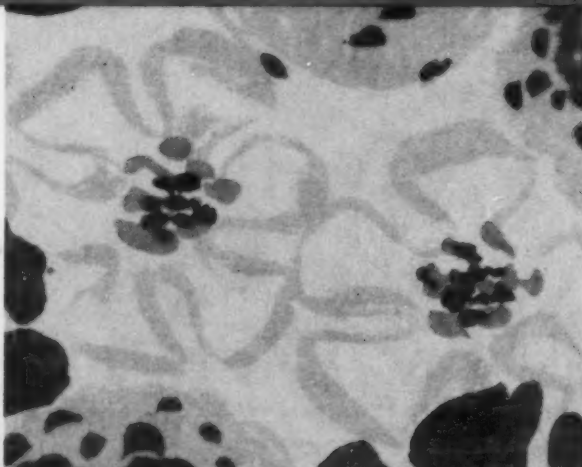
BLANCHINI FABRICS —  
DESIGNED FOR ADELE SIMPSON



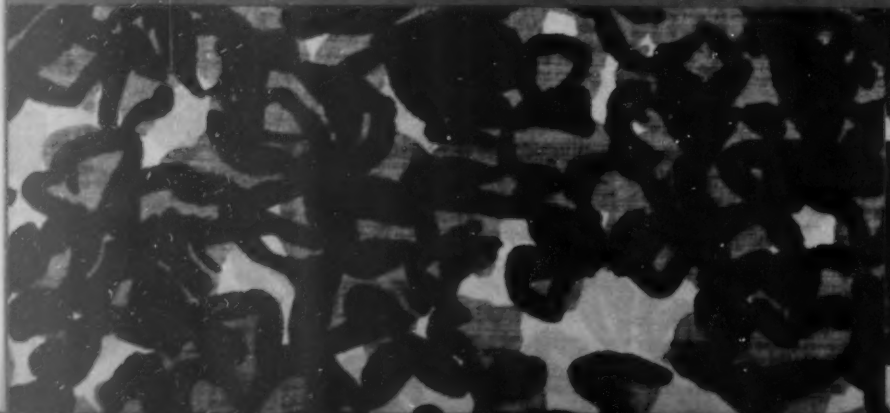
THE PRINT THAT IS NOT A PRINT: 1954-1955



THE IMPRESSIONIST FLOWER PLANT: 1955-1958



THE STYLIZED PRINT: CURRENT



## Thoughts Of A Creative Designer

(continued)

on their backs, Staron, I grant, has leeway in that he is responsible only to himself; but he is also responsible for his daring taste, and his own risks.

### THE CHEMISE AND TEXTILES:

I think that the new silhouette, whichever of the six names you prefer to use, will have a profound influence on textile design, and vice versa. I think there will be plenty of time to work it out because once men realize the skirts are shorter and once women realize how comfortable the dresses are, the problem will not be how to get the American women into chemises but, rather, how to get them out. Due to the simple lines of the dresses, prints that *are* prints will come back: bold, stylized, few colors but vivid ones. It will be the end of realistic, romantic flowers. It is the beginning of a far more exciting period, where art and design can work together. From Monet we will go not so much to Gauguin as to Matisse. Black on colors. Huge designs. The Near East, South America, Tahiti . . . all of these will help. If you look at the sarongs in a Gauguin painting (the first chemises) you might get the general effect. Naturally, shorter skirts will lead to designs emphasizing the vertical.

### A DESIGN IS A DESIGN IS A DESIGN:

After so many years of working on the one hand with people who are completely bent on pigeon-holing designs (that's for wall paper; that's for upholstery; this is for silk), and on the other hand with open minds who reach into the wrong pile (when I say "That's for wallpaper" they say, "That's what you think; it's going on cotton.") I have reached the conclusion that a basically good design can be changed and presented on almost any medium. Materials can be given greater freshness by this open mind which often must work like a photo negative, turning black into white. I first learned this when Staron took some stiff geometrics generally used for cotton and put them on chiffon with great success.

### THE FUTURE OF THE DESIGNER IN AMERICA:

With a change in economics leading to keener competition; and a change in silhouette leading to a revaluation of what a print can be, I think the role of the textile designer will be far more important and exciting. Gone are the days of the Museum File (very important, of course, but now someone has to make creative sense with them) and gone are the days of plundering Europe for cheap designs and swatch books. The old designs are as obsolete as Dior's New Look. The new designs can come only from the minds of creative artists. To economize on design will be like buying Dior and firing Yves St. Laurent.

Now, with the use of synthetic materials, I find it even more important to study the most primitive and native materials one can find, to humanize the new products and make them look the opposite of what they are to neutralize chemistry with artistry.



PRINTS OF 1959-1960





## ELEANOR LAMBERT: SUPER-SELLER OF FASHION



*Personal touch:* If you chance to see a pretty, vivacious blonde dining at 21 or the Stork, wearing shoes with red heels and probably a red dress . . . it may be Eleanor Lambert. In her homes, in her office and in her personal wardrobe red is rampant. It somehow best expresses the aliveness of Fashion's best saleswoman.

An executive who knows Eleanor Lambert well, and whose opinion is valued, recently said, "Eleanor Lambert stands for quality and performance in every area of this business of living." Time and again people who can evaluate the essence of the words *quality* and *performance* have come to agree that they fit Eleanor. Both her business and her personal life aim at and achieve an extraordinarily high level of performance.

From early childhood Eleanor Lambert was steeped in appreciation for art and artistry. Born in Crawfordsville, Indiana . . . a small college town; raised in the atmosphere of the theater by a father who was a successful producer, it was inevitable that her own path should lead to one form or another of art. Her fondest hope was to become a sculptor; but study at the John Herron Institute in Indianapolis and at the Chicago Art Institute resulted in designing book jackets for a publisher's advertising agency.

Here she brushed elbows for the first time with the science of public relations; and here she developed the technic which has led her to the top of her field: instead of selling a specific product, she set out to sell the *creator* of that product. This technic was successful in her exploitation of American artists like Thomas Benton, John Curry and Georgia O'Keefe because editors realized that their readers are far more interested in people than in things. Using the same technic, Miss Lambert's roster of clients whom she has established in the consumer mind as fashion stars is virtually the Blue Book of Seventh Avenue. It is no self delusion that she is still selling art; Eleanor Lambert feels deeply that the people she represents are artists just as truly as the man who works in oil on canvas.

Too, there is admirable integrity in Miss Lambert's choice of clients. The fee is less than secondary; she simply will not lend her name or her talents to an individual in whom she does not believe. Nor will she bow to a client's wishes when she knows that her way is the better way. As one person put it: Working with Eleanor Lambert is like working in a family; lots of bickering, but lots of affection too. The best indication that her judgment is sound comes from the fact that her list of clients is marked for longevity; she produces so much more than they expect, clients rarely leave her. She performs . . . *period!*

### ELEANOR LAMBERT: AT HOME

Married to New York Journal-American publisher Seymour Berkson, mother of Brown University student Bill and with Mr. Berkson's daughter by a previous marriage, Eleanor Lambert finds time to manage three establishments efficiently. Her husband is one of the really big wheels in the big city of New York; yet it is typical of his modesty that, at a recent dinner party, he introduced himself *not* as the publisher but as "a newspaper man working for the Journal-American." Her city home and her office both overlook the foliage of Central Park; their charming little place on Long Island is dotted with the kinds of things true devotees of art would love. Although Eleanor Lambert works very hard in her professional life, she works just as devotedly at the job of being a good wife, mother and homemaker; she will never permit her outside work to take so firm a grip on her life that she could not stay

home and keep house if it were to become necessary.

When the American Art Dealer's Association began to promote the work of American artists Eleanor Lambert, sympathetic to the purpose, volunteered to do the publicity for a mere pittance. But as the artists and their galleries began to feel the pinch of the Depression, Eleanor Lambert began to starve along with them. But by then she had met and impressed Miss Dorothy Shaver of Lord & Taylor; and when Miss Shaver discovered Annette Simpson in 1932, they asked Eleanor Lambert to handle her publicity.

From this point on she met more and more dress designers; represented those in whom she believed, and smiled regretfully at those she felt had nothing to say in design art. By 1942 Eleanor Lambert was established in everyone's mind as a crusader for recognition of the American designer. Thus, when the New York Dress Institute was formed, it was natural that she should be asked to direct its publicity. Today, through the channels of TV, radio, newspapers and magazines the American woman has come to accept the top American designers as a criterion in American fashion.

Withal the fact that she works hard for her numerous clients, Eleanor Lambert still takes time to do good for the cause in general. She serves on the Advisory Board of the Metropolitan Museum's Costume Institute; on the Executive Committee for the gala Party of the Year; on the Advisory Committee of the Fashion Institute of Technology; the Urban League; the Mayor's Reception Committee . . . in short, for any group sincerely dedicated to promote American art-in-fashion. One of her dearest projects is the Coty Fashion Critics' Award which, since its inception in 1943 has helped bring into prominence such names as Norman Norell, Tom Brigance, Jeanne Campbell, the late Claire McCardell, Bonnie Cashin and . . . this year . . . Leslie Morris and Sidney Wragge.

#### ELEANOR LAMBERT: SILK

To say the one is to say the other. Not that she loves other fibers the less, but she loves silk most of all. To Eleanor Lambert silk is much more than an expensive and luxurious affair; it symbolizes the medium in which she believes the American fashion designer of fabrics and garments can best express herself. And since she firmly adheres to the conviction that good fashion must begin at the top, and then permeate down to the masses, silk is her most cherished fiber. The extraordinary exploitation which she achieves for the International Silk Association is a very concrete example of how she harnesses her love for silk to commercial enterprise.

This explains in some measure why she pours so much additional enthusiasm and imagination and energy into the publicity for silk. She insists, for example, upon doing the March of Dimes Show without fee because she wants to serve a right cause and, by the way, have complete freedom from the dictates and desires of any client. It is, without doubt, the foremost idea-selling fashion show each year. Whether seen alive or on TV, it gets across the personality of silk so strongly that its broad effect even on the masses is indisputable.

Immediately thereafter, the American press is replete with excitingly posed and sellingly described silk fashion merchandise; stores are inspired to prepare windows and newspaper advertisements; countless Americans who grew into maturity without previous experience with silk became silk consumers and silk enthusiasts.

\* \* \*

This, in various aspects is Eleanor Lambert . . . super-seller of Fashion . . . a truly wonderful asset to the entire field of fabric and fashion.



*Bergdorf Goodman's prize-winning Silk window...*

When the International Silk Congress is in session, the world of fashion is well organized by Eleanor Lambert to bring Silk to the consumer mind. Windows such as this are set up by stores from Fifth Avenue to Wilshire Boulevard; from Michigan Avenue in Chicago to Main Street in Dallas. Newspapers, TV, radio programs . . . all talk Silk at the same time.



*Above, Eleanor Lambert studies the Dali poster which by now has become known as the Silk Congress official identification. Each time, Dali executes a different work of art, with his unique butterfly-and-cocoon interpretation.*





PHOTOS BY MARTON WENZEL

Out of the Orient comes a new star in fashion design . . . George Oka of Japan . . . who can best be described in two words: *Daring* and *Surprise*. His two-piece creations suggest new directions in dress design; he is master of the technic of creating excitement through shock combinations of two or three components in each design.



(opposite page) Glamorous poncho of silk faille with adorned back; the dress underneath combines a standaway top with a sheath skirt of silk brocade.

George Oka



Another wraparound silk cape unfolds to show an asymmetric Mandarin-styled jacket over a sheath skirt. Note the high armholes.



Three-piece set begins with a brocaded robe; the dress underneath has a removable flounce, to double as a cocktail dress or ball gown.





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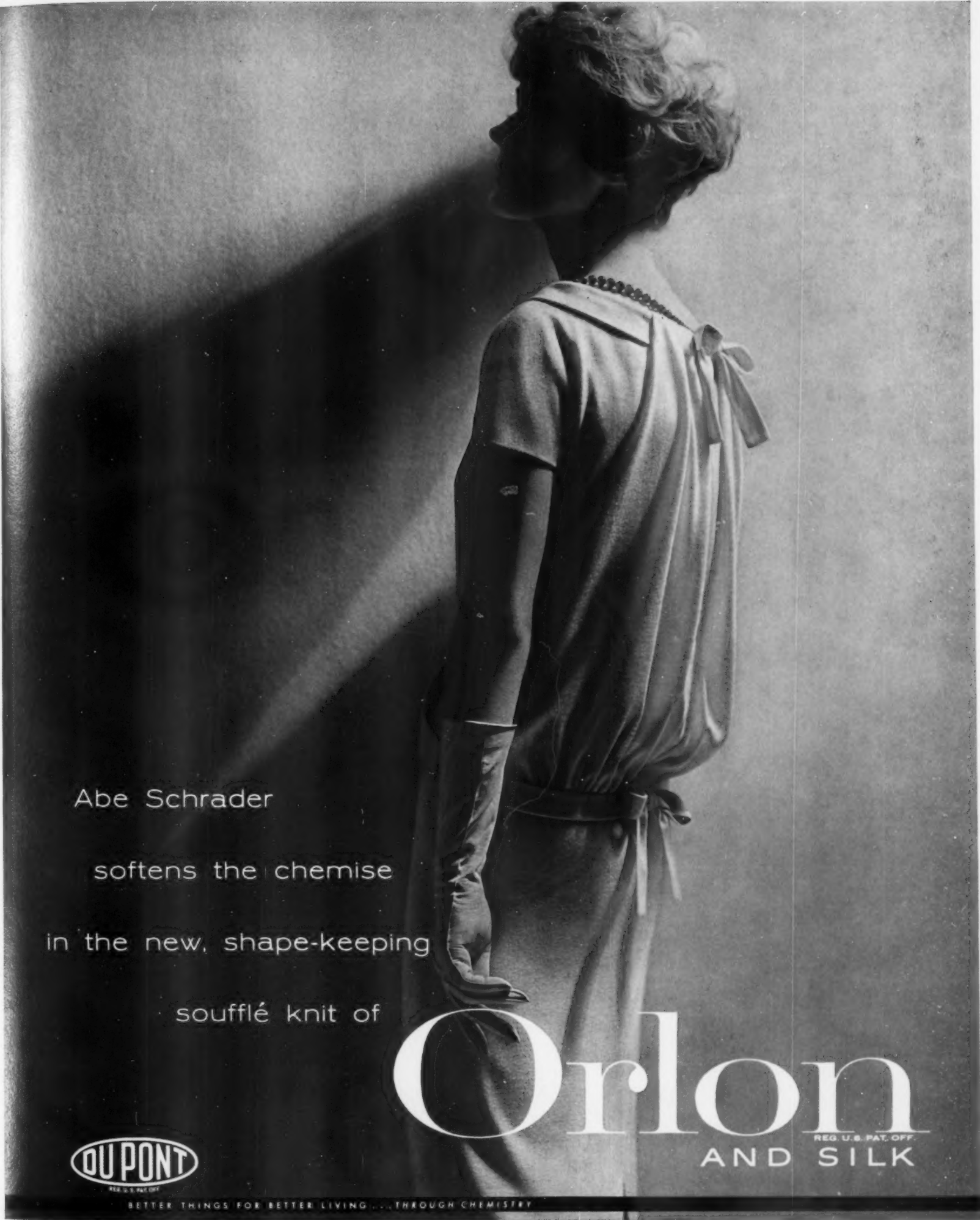


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No. 6, 1948, pp. 72, 73  
*Dictionary of Terms Used in Apparel and Allied Industries*  
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No. 13, 1950, pp. 115-121. Illus.  
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No. 5, 1948, pp. 135-151. Illus.  
No. 6, 1948, pp. 127-149. Illus.  
No. 7, 1948, pp. 109-139. Illus.  
*Glossary of Tarnish Terms*  
No. 14, 1950, pp. 56, 57. Illus.  
*Glossary of Terms in Processes of Dyeing, Printing, Finishing*  
No. 18, 1951, pp. 104, 105. Illus.  
*Glossary of Terms Used in Connection with Rayon*  
No. 21, 1952, pp. 88-90.  
*Glossary of Textile Testing Terms*  
No. 22, 1952, pp. 87-91  
*Guide to Well-Known Finishes*  
No. 28, 1954, pp. 71-75. Illus., swatches  
*Hand-Loom Weaving Terms*  
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*Lace Has a Glamorous Past and Present*  
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*Primer of Fabric Finishes*  
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No. 2, 1947, pp. 133-137  
*Silk—A Condensed Dictionary of Silk Terms*  
No. 17, 1951, pp. 119-126  
*Silk Terms for Fashion and Sales Personnel*  
No. 26, 1953, pp. 52, 53  
*What You Should Know About the Fabrics You Make, Wear, Sell or Use*  
No. 27, 1953-54, pp. 74-79. Illus.  
*What Is Its Name? Derivation of Textile*  
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*Discharge Printing*  
*How Rayon Fabrics are Dyed and Printed*  
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*Just Hang it Up! by Which Hangs a Tale of Disciplined Fabrics*  
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*A Short History of Curtains and Draperies*  
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*Inspiration is Where you Find It*  
No. 2, 1947, pp. 98, 99. Illus.  
*Duffle Coat*  
*Opportunity for the Woolen Industry*  
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*Dyes and Dyeing*  
*Color Comes of Age*  
No. 24, 1953-53, pp. 83-84  
*Dyeing (Modern Finishes)*  
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*Glossary of Terms Most Commonly Used in the Processes of Dyeing, Printing, Finishing*  
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*How A Piece of Cloth Looks at Each Stage*  
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*How Rayon Fabrics Are Dyed and Printed*  
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*Making of Modern Textile Dyes*  
No. 25, 1953, pp. 55-62. Illus., swatch

*Fabric Facts*  
*Interesting Facts Concerning Textiles*  
No. 10, 1949, pp. 76, 77  
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*Fabric Fashion Turns Back to the Twenties*  
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*How Rayon Fabrics are Dyed and Printed*  
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No. 25, 1953, pp. 108-111. Illus.  
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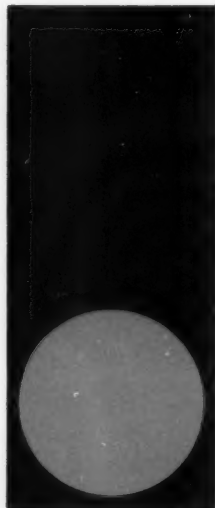


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